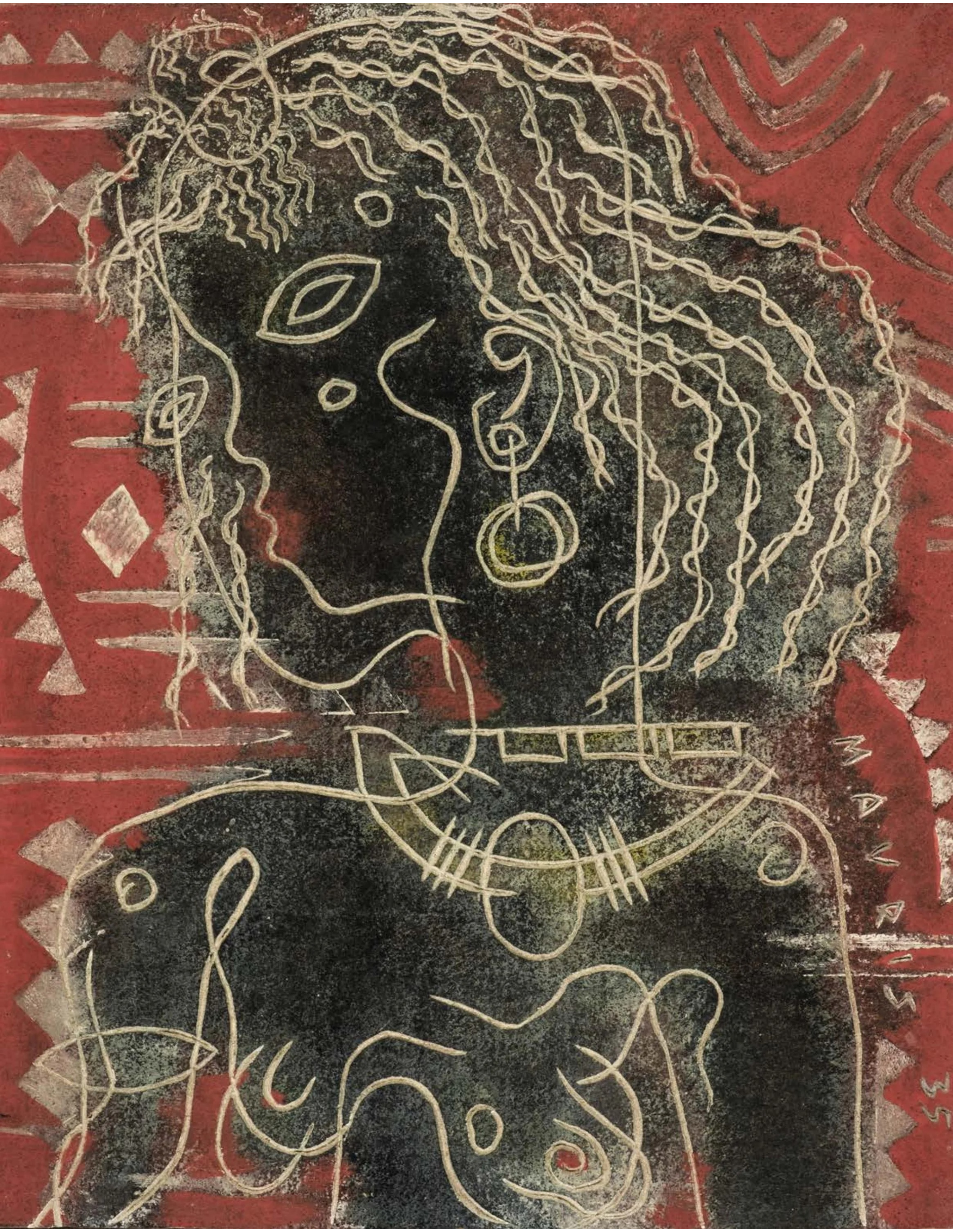
# British and European Art, Old Master & Modern Prints
# Works from the Collection of Sir Lawrence Gowing

8 MARCH 2023

EST. 1988

Dominic Winter Auctioneers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# BRITISH & EUROPEAN PAINTINGS
# OLD MASTER & MODERN PRINTS
## WORKS FROM THE COLLECTION OF LAWRENCE GOWING
## 8 March 2023 at 10am

| | |
|---|---|
| **AUCTIONEERS** | Nathan Winter |
| **VIEWING** | Monday & Tuesday 6/7 March 9.30am-5.30pm<br>Morning of sale from 9am (other times strictly by appointment) |

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Dominic Winter
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For payment arrangements please refer to information for buyers at rear of this catalogue.

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# CONTENTS

Old Master Paintings & Drawings 1-20
Old Master Prints 21-71
19th Century Paintings & Watercolours 72-126
19th Century Prints 127-145
Far Eastern Art 146-151
20th Century Paintings & Watercolours 152-276
20th Century Wood Engravings 277-319
20th Century Prints 320-393

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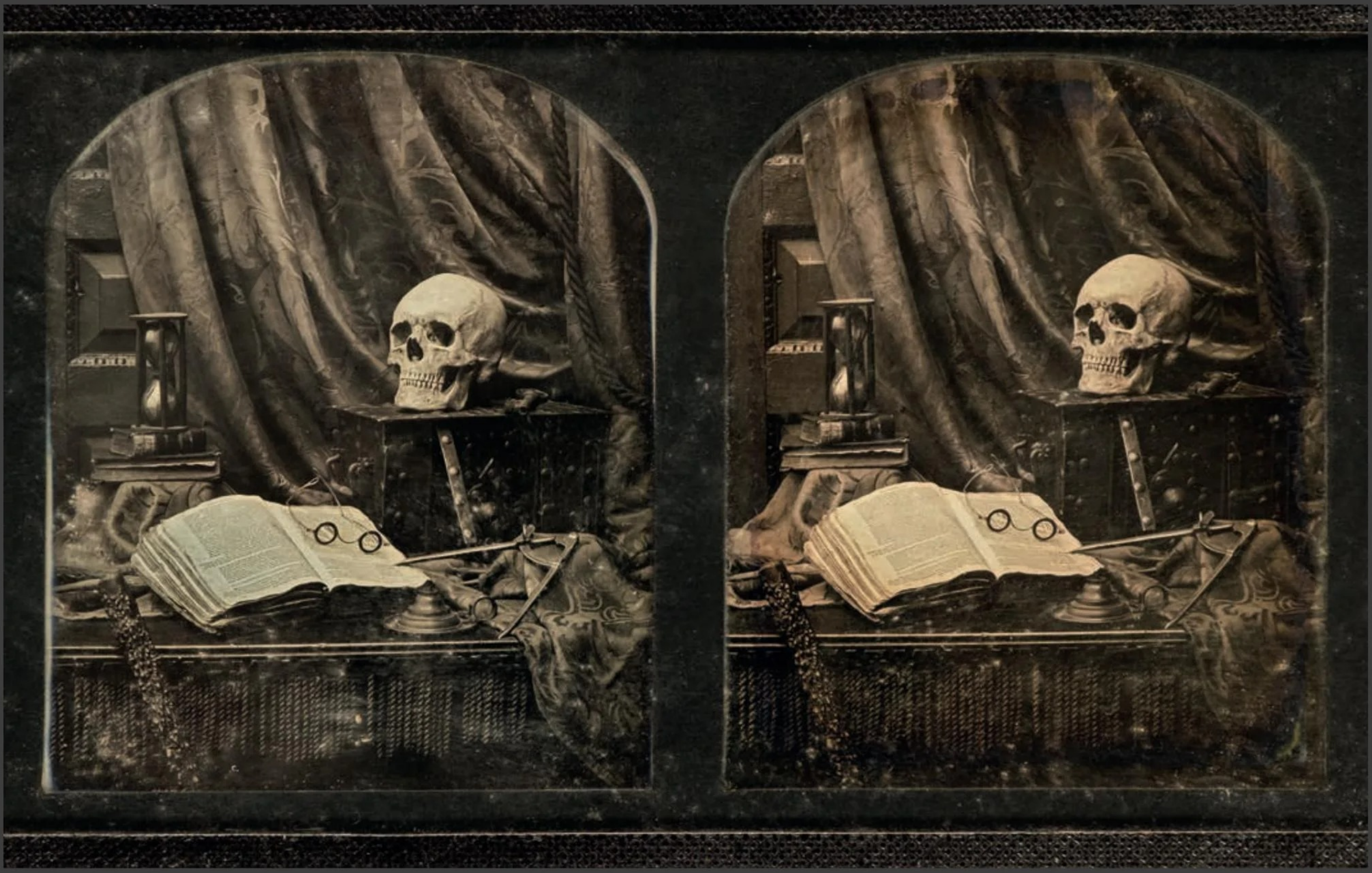


**Thomas Richard Williams (1824-1871).** Vanitas still life with skull, open book, glasses and hour glass, 1850-52, *stereoscopic daguerreotype, plate size 85 x 170 mm, black passepartout mount, with small printed retailer's ticket of Carpenter & Westley, Opticians, 24 Regent St., London, to verso*
£1,500-2,000 (17 May 2023)

## FORTHCOMING SALES IN 2023

| | |
|---|---|
| Wednesday 1 March | Printed Books, Maps & Documents<br>Natural History & Original Art<br>Royalty Posters & Playing Cards |
| Wednesday 5 April | Printed Books including Colour Plate, Maps & Documents<br>James Gillray & The Art of the Caricature |
| Wednesday 10 May | Printed Books, Maps & Documents<br>Atlases, Travel & Polar Exploration |
| Wednesday 17 May | Photographs, Autographs & Historical Documents |
| Thursday 18 May | Military & Aviation History, Medals & Militaria<br>The Tonbridge Battle of Britain Museum |

*Entries are invited for the above sales: please contact one of our specialist staff for further advice*

## BRITISH & EUROPEAN ART

### including works from the collection of Sir Lawrence Gowing CBE RA (1918 – 1991)

Dominic Winter Auctioneers are pleased to present for sale by auction a range of important works of art from a number of private collections, most notably that of the eminent British painter, art historian, teacher and curator Sir Lawrence Gowing. Not only an important figure in the Euston Road School, in his professional career as a teacher and curator Gowing also made a significant contribution to the development of art education in the post-war era, and the enhancement of both national and regional public art collections in the U.K.

Gowing was introduced to the painter William Coldstream by W. H. Auden in 1936 (when both Auden and Coldstream were working for the GPO Film Unit), and became Coldstream's pupil at 12 Fitzroy Street, London after enrolling in 1938. This became the home of the School of Drawing and Painting, set up by Coldstream, Claude Rogers, Victor Pasmore, and Graham Bell, and renamed the Euston Road School after moving premises later the same year. The School was closed due to the advent of the second world war, when Gowing's Quaker background and Bloomsbury connections led to his conscientious objection (he was given exemption from service on condition that he continued to paint!). By the end of the war Gowing himself began to teach at Camberwell School of Art, alongside Coldstream and Pasmore.

In 1948 aged only 30, Gowing was appointed to the post of Professor of Fine Art at King's College, Newcastle, a position he held until 1958. At Newcastle he oversaw dramatic changes in the teaching of art through Pasmore and Hamilton's `basic course', as well as leading on the development of Newcastle's Hatton Gallery permanent collection and exhibition programme. In 1959, Gowing became principal of the new Chelsea School of Art, under whose direction it became a model of art education: art history was integrated alongside studio practice with an option programme ranging across science, music, philosophy, and literature. Gowing resigned from Chelsea in 1965 in order to become keeper of the British collections and deputy director of the Tate Gallery. He also became a trustee of the National Portrait Gallery, and the British Museum, and was a member of the Arts Council of Great Britain. In 1978, he was elected an associate of the Royal Academy of Arts and made honorary curator of its collections in 1985. He travelled to the United States to serve as Kress Professor at the National Gallery of Art in Washington, D.C., and was also curator of the Phillips Collection in Washington.

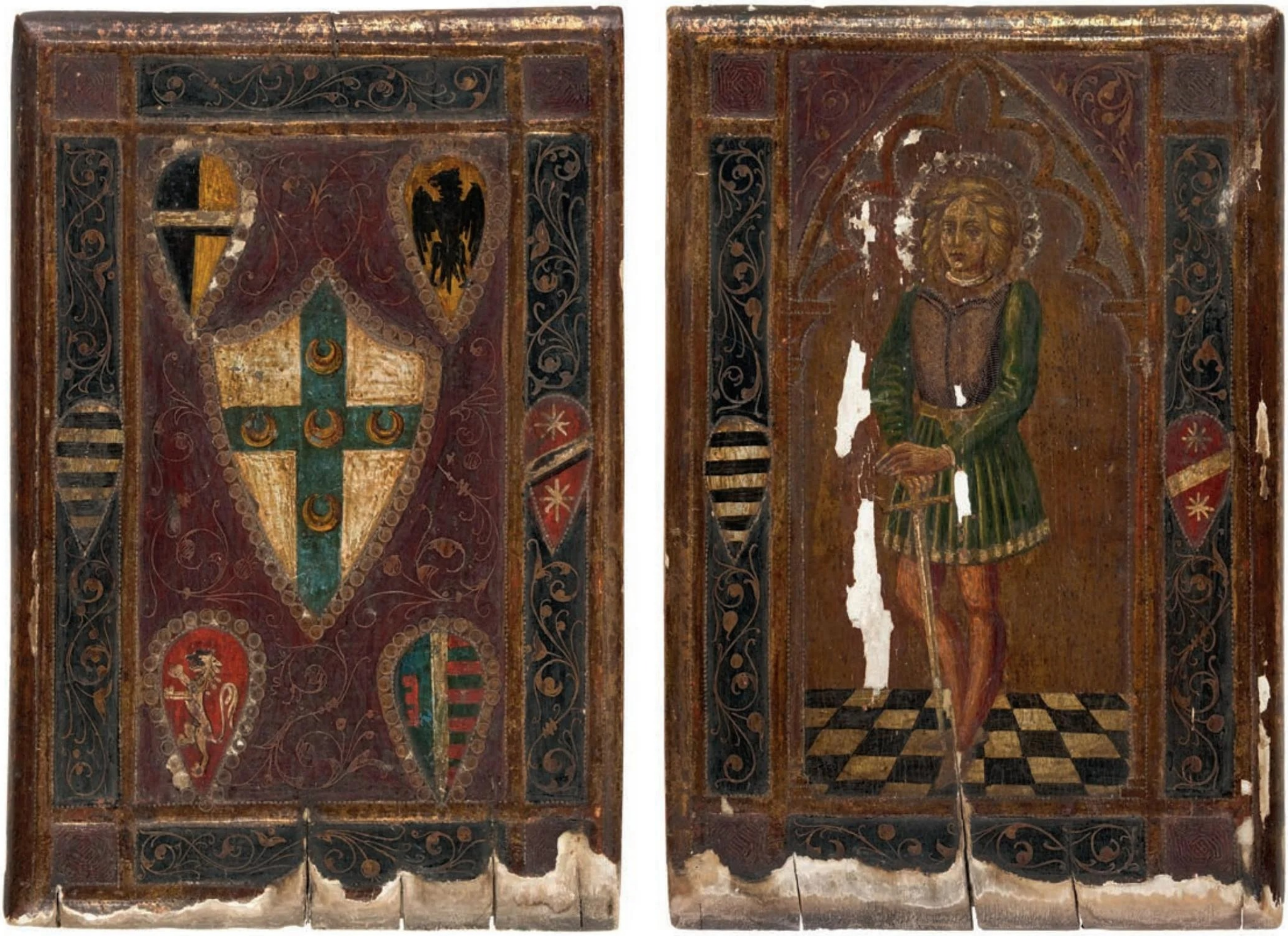
Gowing was knighted in 1982 and made a chevalier of the Ordre des Arts et des Lettres, in France in 1985, and received an Honorary Doctorate from Heriot-Watt University in 1980. He wrote perceptively on a number of major artists of the past including Vermeer (1952), Hogarth (1971) Cezanne (1973), Matisse, Bacon, Freud, and Thomas Jones (1985), and made three BBC television programmes, *Three Painters* (1984, 1986, and 1987), on Massaccio, Vermeer, and Brueghel, Goya, Matisse, and Rembrandt, Turner, Giotto, and Cézanne.

This sale is further enhanced by the inclusion of an important collection of etchings and aquatints by Paul Sandby (1731-1809), one of the most inventive and prolific printmakers in 18th century Britain. This private collection, amassed over forty years or so, ranges from the artist's early etched figure subjects and views of Scotland, based on topographical sketches made for the Ordnance Survey, to his pioneering aquatint views of the scenery, castles and towns of England and Wales. He created some of the finest works ever made *aquatinta*: according to Gray (1937) Sandby's second and third set of Welsh views obtained a `luminous and atmospheric effect and richness of tone that was equalled by no other master.' Thomas Gainsborough described Sandby as `the only man of genius' who had created `real views from nature in this country.'

A group of original paintings by the maverick artist and printmaker Morris Cox, originating from the artist's own estate, as well as a large collection illustrating the development of British wood engraving in the 20th century, adds further interest to the wide range of works on offer in this sale.

## OLD MASTER PAINTINGS & DRAWINGS

To commence at 10am



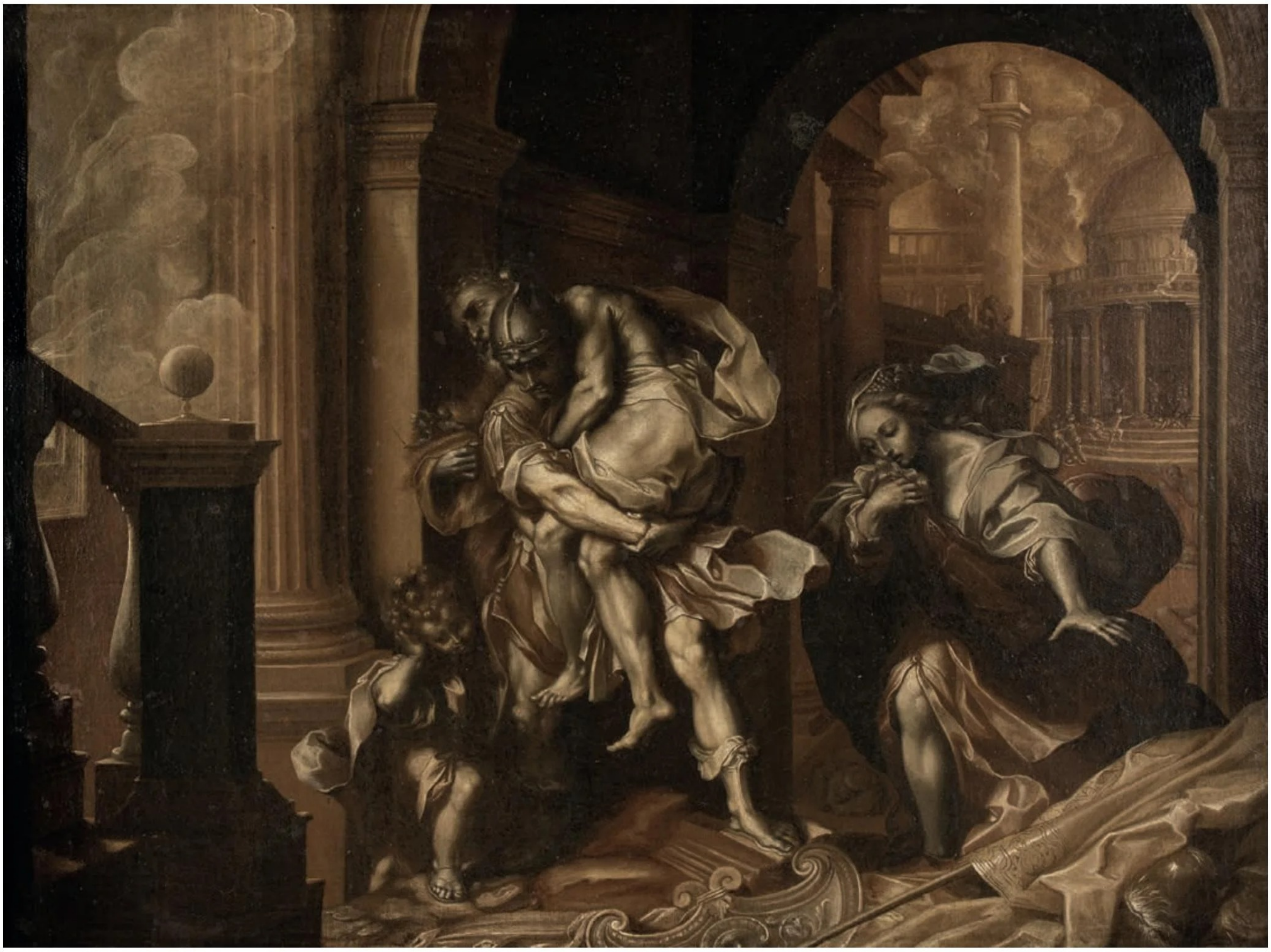
1* **Joni (Icilio Frederico, 1866-1946).** A pair of 'tavolette' painted and gilded panels imitating a 15th century Sienese binding, *two separate bevel-edged boards with remnants of leather spine attached to each, upper board depicting a youthful male saint wearing a green tunic and metal breastplate, standing on a black and white checkered floor within a relief niche, a halo around his head, and his hands resting on the hilt of a sword, within a relief sectional border of gilt scrolling foliate volutes on a black or burgundy ground, the centre of each side with a heraldic shield, lower board similarly relief panelled and with matching volute decoration, with large heraldic shield in centre surrounded by 6 smaller heraldic shields, some surface loss of paint and gesso, and boards splitting to lower edge, verso of boards each with circular painting, that to upper board depicting a profile head and shoulders portrait of an angel, with pounced halo, on a gilt ground, that to lower board depicting a head and shoulders portrait of a devotional female figure with downcast eyes, dressed in a red robe and white wimple, diameter of each 9 cm (3 1/2 ins), each framed by a thick card mount overlay, painted with gilt foliate volute decoration on a black ground to match exterior of boards, with large pin holes to margins, detached and worn, with some loss, 19 x 12.5 cm (7 1/2 x 5 ins), overall dimensions of boards 19.8 x 13.2 cm (7 3/4 x 5 1/4 ins)*

For a similar example see that housed in the Beinecke Library, Yale University (GEN MSS 1452).

Known as the 'prince' of Sienese forgers, Icilio Joni began work in a gilding workshop in Siena as a young man. He went on to set up his own restoration business which led him into the world of forgeries, finding that the market for such items in 19th century Italy was flourishing. Like a number of his contemporaries he forged panel paintings, triptychs, and wooden caskets, passing them off as fifteenth or sixteenth century originals, but, more unusually, he also forged bookbindings. He had read of the distinctive and highly decorated tavolette book covers used by the city of Siena and started to produce his own, layering wooden panels with plaster and painting them with tempera and gold. Although his bindings were somewhat different from the originals - since he had never been to the Archivio di Stato to study the originals - he was able to sell his work through associates in Florence and Rome, and his success was so great that he later claimed in his autobiography that a director from the Archivio di Stato had been convinced by an example of his work and declared it beautiful. Eventually, in the pursuit of fame, Joni revealed the truth, but his workmanship was such that he still received commissions for these bindings, which continue to be sought after today.

The painted heraldic shields depicted on the panels are largely spurious, but tend to copy or are similar to medieval examples such as Henry I Count of Vaudémont in Aspilogia II (d. 1279), Aschfeld of Sussex, the King of Cyprus, Lusignan, Count de la Marche, Seigneur de Valence, the King of Germany, King of Bohemia, King of Rome, and Jean de Barres, Seigneur d'Oissorey (c.1230-1289, French knight and crusader). Further descriptions of the heraldic shields can be supplied.

(2) £700 - £1,000



2* **Attributed to Federico Barrocci (circa 1535-1612).** Aeneas' Flight from Troy, with Anchises, Creusa and Ascanius, circa 1590, *oil on canvas, 40 x 54.5 cm (15 3/4 x 21 1/2 ins), wooden frame (56 x 70.5 cm), with label to verso inscribed 'Prof. L. Gowing', and printed label of the picture restorers W. Freeman and Son Ltd.*

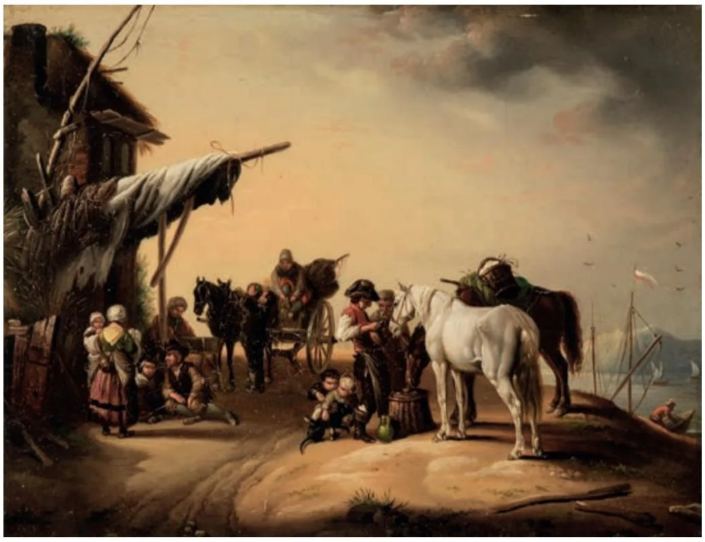
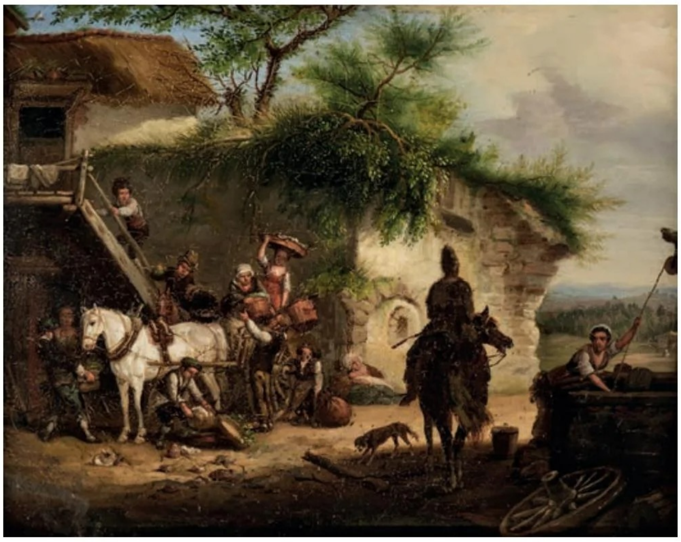
Provenance: Collection of Sir Lawrence Gowing (1918-1991).

Federico Barocci (circa 1535-1612) produced two versions of this work for the Della Rovere family: the first, painted in 1587-88, was sent to the Holy Roman Emperor, Rudolf II of Austria in the spring of 1589, and is now lost, the second, signed and dated 1598, was presented to Cardinal Scipione Borghese, and remains in the Borghese Gallery in Rome.

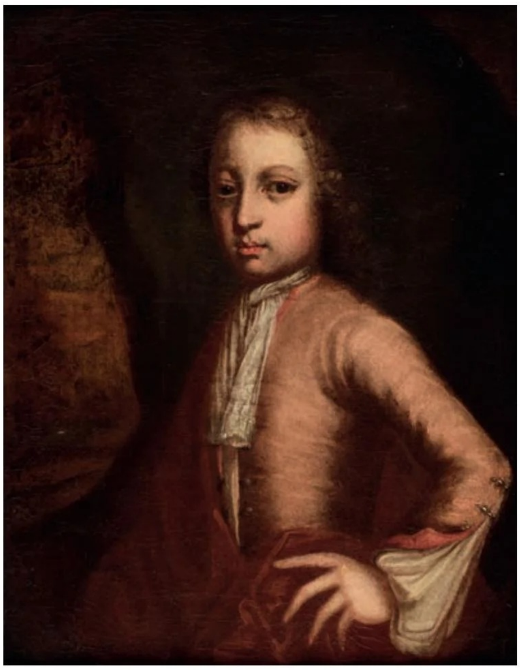
In 1595 Agostino Carracci issued an engraving after the first of Barocci's two versions, which he dedicated to Cardinal Odoardo Farnese. The engraving (Bartsch 110) is in exactly the same scale as this finely executed chiaroscuro painting in browns, suggesting the present work may have been a modello for Carracci's engraving. Another similarly elaborate chiaroscuro version of the same work, in the Royal Collection at Windsor, executed in pen, ink and monochrome oil paint with white heightening, measuring 33.9 x 46.1 cm (RCIN 902343) also corresponds with Agostino Carracci's engraving after the painting, and was formerly believed to be Agostino's working copy after the painting preparatory for the engraving, but is now recognised to be the work of Barocci himself, sent to Agostino for that purpose.

See Michael Bury, *The Print in Italy 1550-1620*, (2001), catalogue nos. 9 and 10.

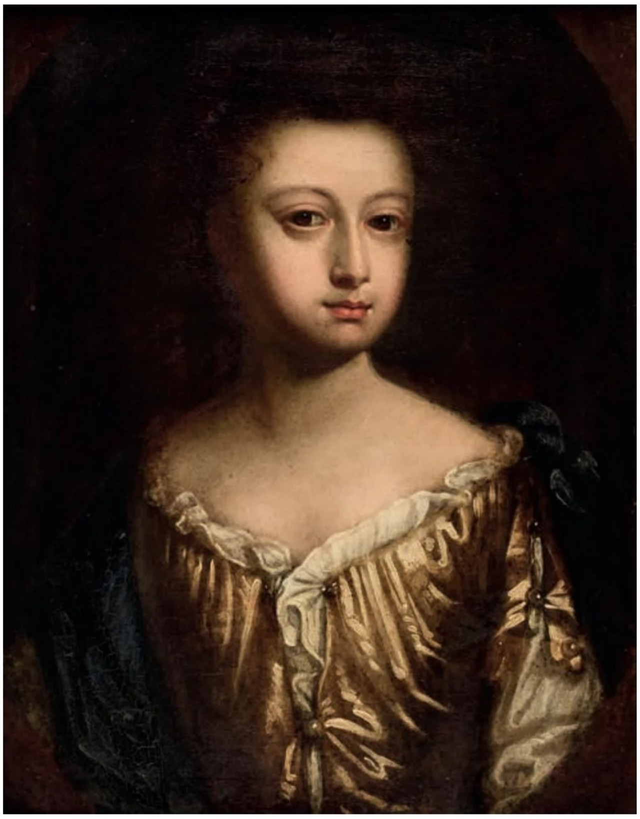
(1) £3,000 - £5,000

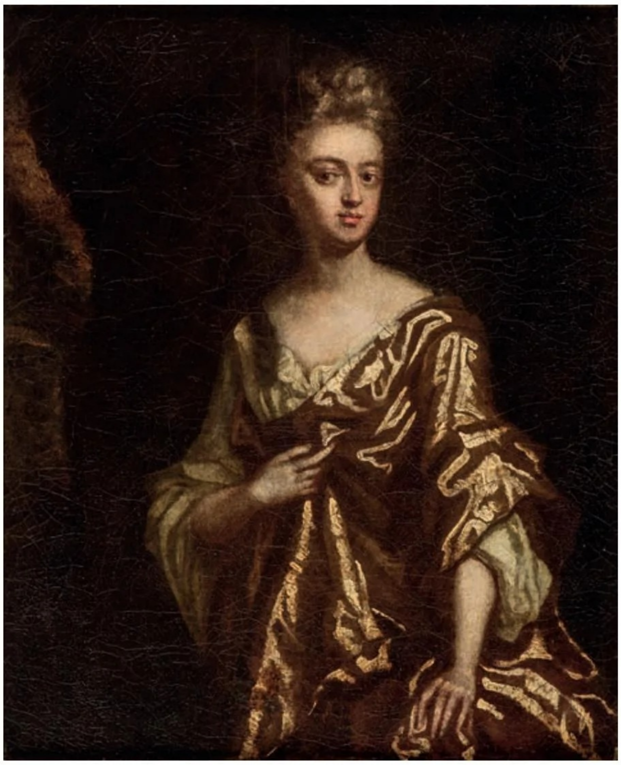
3* **Manner of Philips Wouverman (1619-1668).** Rustic figures with pack horses outside a dwelling, & Soldier on horseback and figures unloading goods from pack horses, *a pair of miniature oils on panel, small repair to the lower left corner of the second work, 12 x 13 cm (4 3/4 x 5 1/8 ins), fine gilded frames (28.5 x 31 cm)*
(2) £200 - £300



4* **Circle of Godfrey Kneller (1646-1723).** Portrait of a boy in a pink coat, circa 1700-1720, *oil on canvas, half-length portrait, half-profile to left, of a young gentleman, his left hand on his hip, wearing a pale pink silk coat with decorative metal clasps to gusseted sleeves, a crimson cloak, and a fringed white necktie, re-lined and re-varnished, 39.5 x 30.5 cm (15 1/2 x 12 ins), gilt moulded frame (49.4 x 41 ins)*
Provenance: Private Collection, Monmouthshire, England.
Similar to the child portraits of Edward Byng (circa 1676 – 1753), who became an assistant to Godfrey Kneller about 1693. At the time of Kneller's death in 1723 Byng was his chief assistant and lived with him at Great Queen Street in London.
(1) £400 - £600



5* **Follower of Godfrey Kneller (1646-1723).** Oval portrait of a young lady, *oil on chamfered wood panel, head and shoulders portrait of a young lady wearing a pale gold silk dress, a blue cloak around her shoulders, some craquelure, 40 x 32 cm (15 3/4 x 12 1/2 ins), gilt moulded frame (52 x 43.2 cm)*
Provenance: Private Collection, Monmouthshire, England.
(1) £500 - £800



Lot 6

6* **Follower of Godfrey Kneller (1646-1723).** Portrait of a young lady, *oil on canvas, three quarter length portrait of a young lady wearing a pale gold silk dress, overall craquelure, re-lined and re-varnished, 19th century manuscript inventory labels on stretcher bearing numerals, 30 x 24.5 cm (11 3/4 x 9 3/4 ins), gilt moulded frame (43.3 x 38.1 cm)*

Provenance: Private Collection, Monmouthshire, England.

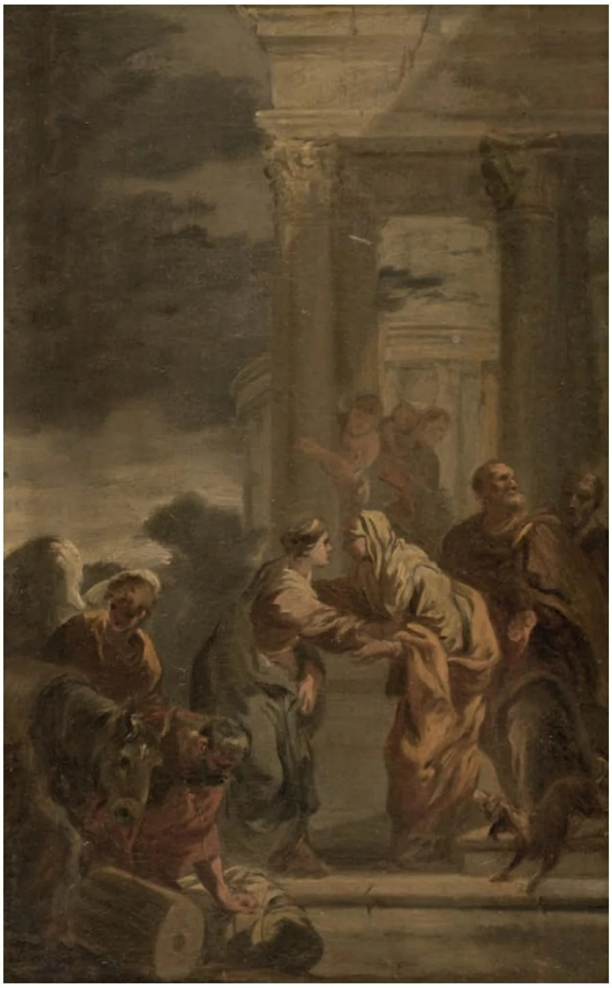
(1) £400 - £600

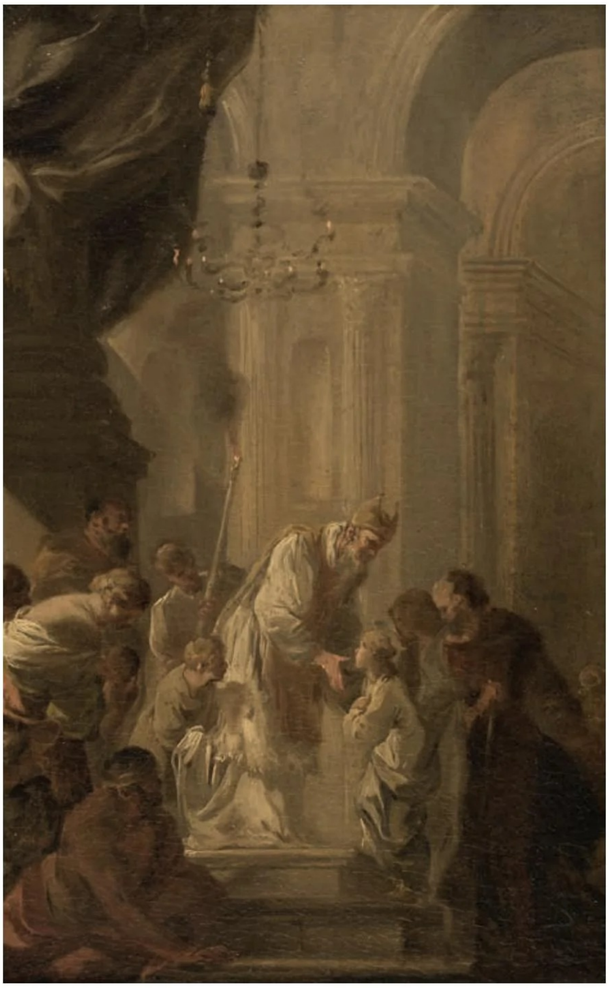
7* **Subleyras (Pierre, 1699-1749).** The Visitation, and The Presentation of the Virgin in the Temple, *oil on paper laid to panel, 42 x 26 cm (15 x 9 ins), in early ornate moulded gilt frames with striated, foliate, ribbon and acanthus leaf motifs (64 x 48 cm)*

Provenance: Collection of Madame Krebs, Sotheby's (*Catalogue of fine old master drawings and paintings, including the property of the Rt. Hon. Lord Balfour of Inchrye ... Sir Charles Cave ... the late Herman Cameron Norman ... the Hon. Mrs. Robert Bruce ... Madame Krebs and ... Major S.V. Christie-Miller*), 22nd February, 1956, lot 174, where purchased by Agnew & Sons for £350 (hammer); Thomas Agnew & Sons, their label verso, with attribution to Fragonard; Collection of Sir Lawrence Gowing (1918-1991), with Agnew's 1956 invoice (included with this lot).

Pierre Subleyras (1699-1749), a leading 18th century French painter who settled in Rome in 1728, where he worked for Pope Benedict XIV. He is most highly regarded for his religious pictures, which are more serious in spirit than most French works of the Rococo period.

(2) £4,000 - £6,000





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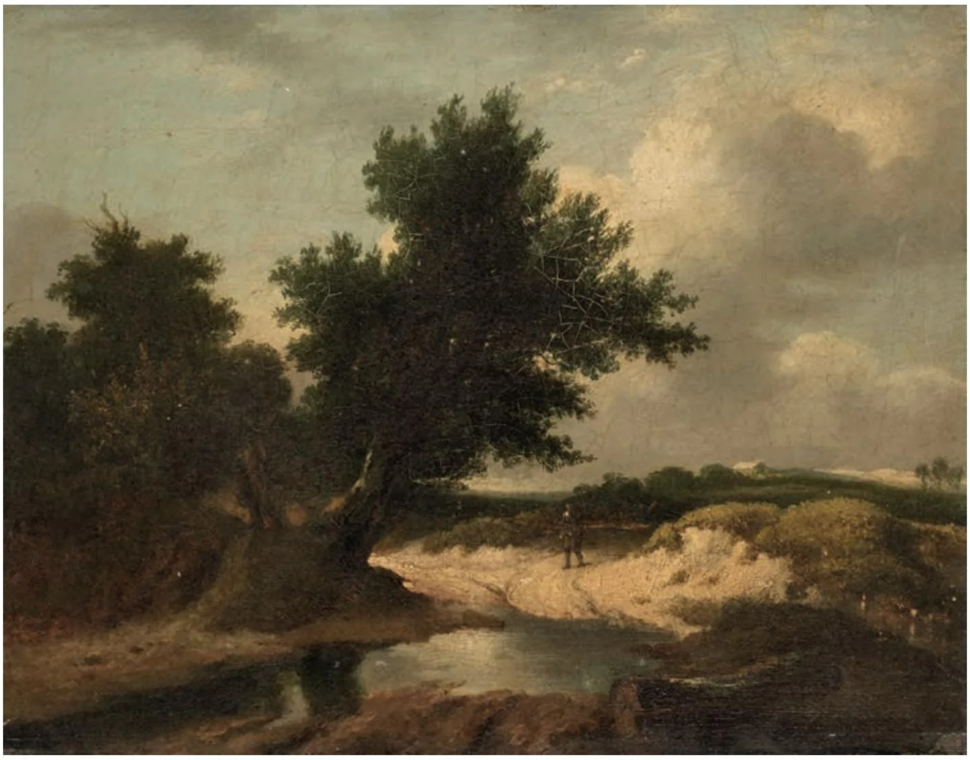
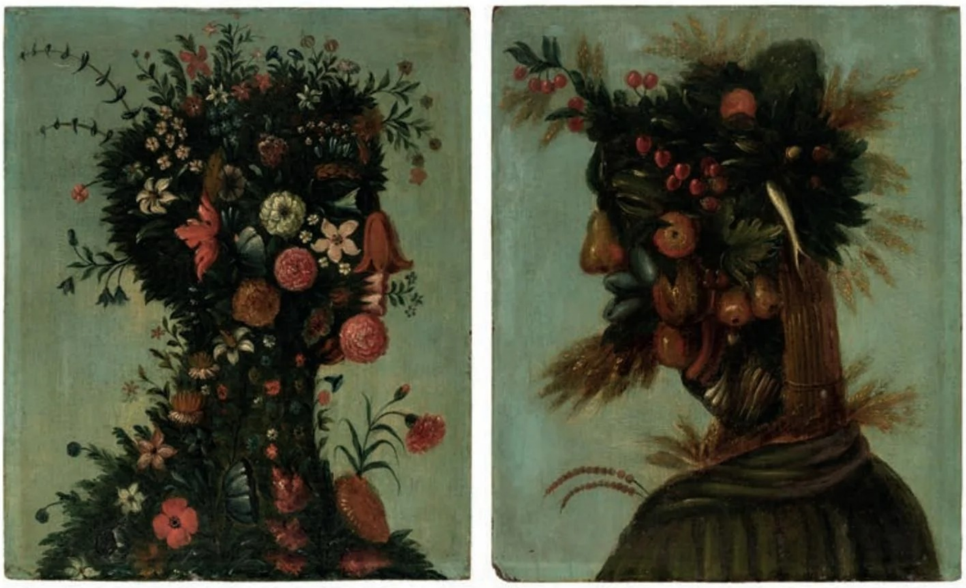
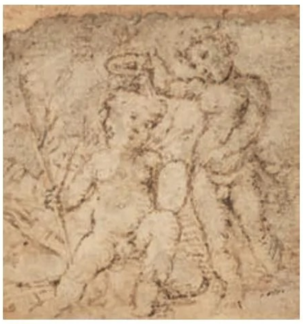


8* **Attributed to Benjamin Barker of Bath (1776-1838).** Wooded river landscape with faggot gatherer, *oil on canvas, 25.5 x 33 cm (10 x 13 ins), old wooden frame (43 x 50.5 cm)*
Collection of Sir Lawrence Gowing (1918-1991).
(1) £300 - £500



9* **After Giuseppe Arcimboldo (circa 1527-1593).** Composite Heads, *a pair of composite head paintings in oil on wood panels, mid-nineteenth century, both head-and-shoulders, one featuring flowers and foliage, the other fruit, wheat, and a small fish, 27.5 x 22.5 cm (10 7/8 x 8 7/8 ins)*
(2) £300 - £500



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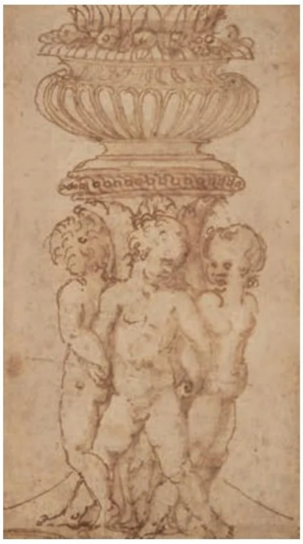
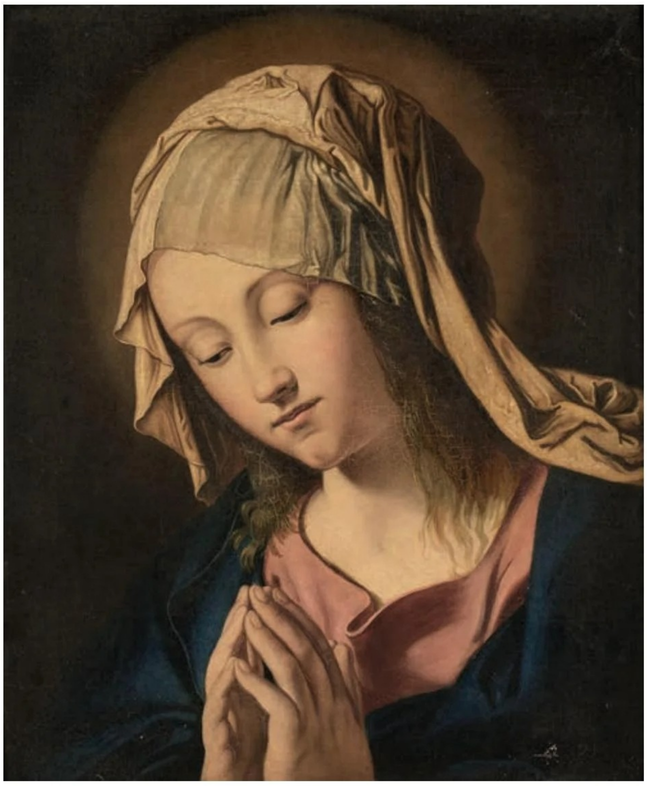


Lot 11

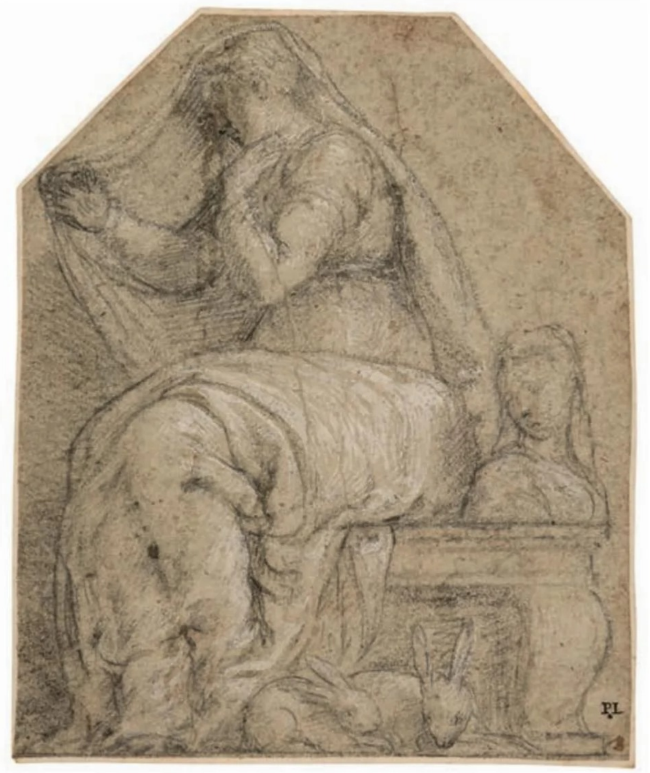
10* **Follower of Raphael (1483-1520).** Infant Saint John baptising seated Christ child holding a palm branch, *pen and brown ink laid down on paper, sheet size 36 x 34mm (1 7/8 x 1 3/8 ins), 19th century ebonised decorative frame, glazed (11.5 x 10ins)*
Provenance: Private collection, Wiltshire, England.
(1) £300 - £500

11* **Circle of Giulio Romano (circa 1499-1546).** Urn with putti and fruit, circa 1520, *pen and brown ink on laid paper, supported on a further sheet of laid paper, inscribed on the mount verso 'Giulio Romano', 120 x 66 mm (4 3/4 x 2 5/8 ins), ebonised and gilt frame (24 x 19 cm)*
Provenance: Collection of Sir Lawrence Gowing (1918-1991).
(1) £500 - £800

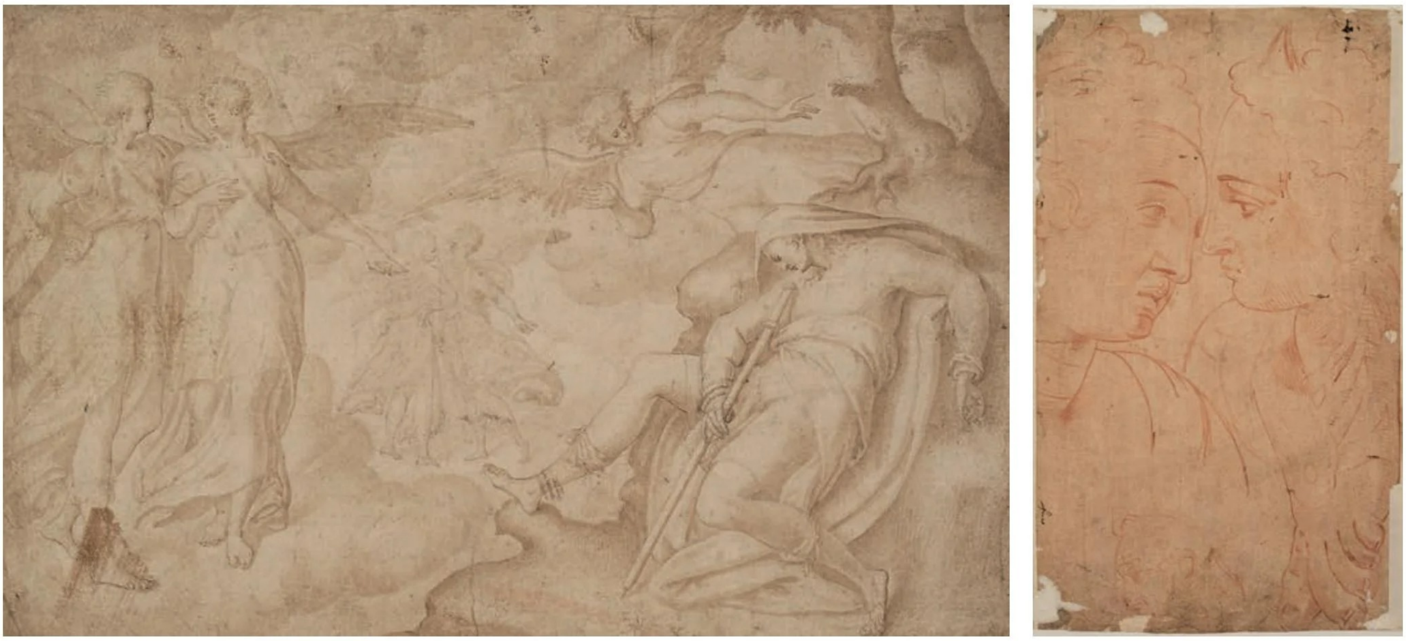


Lot 12

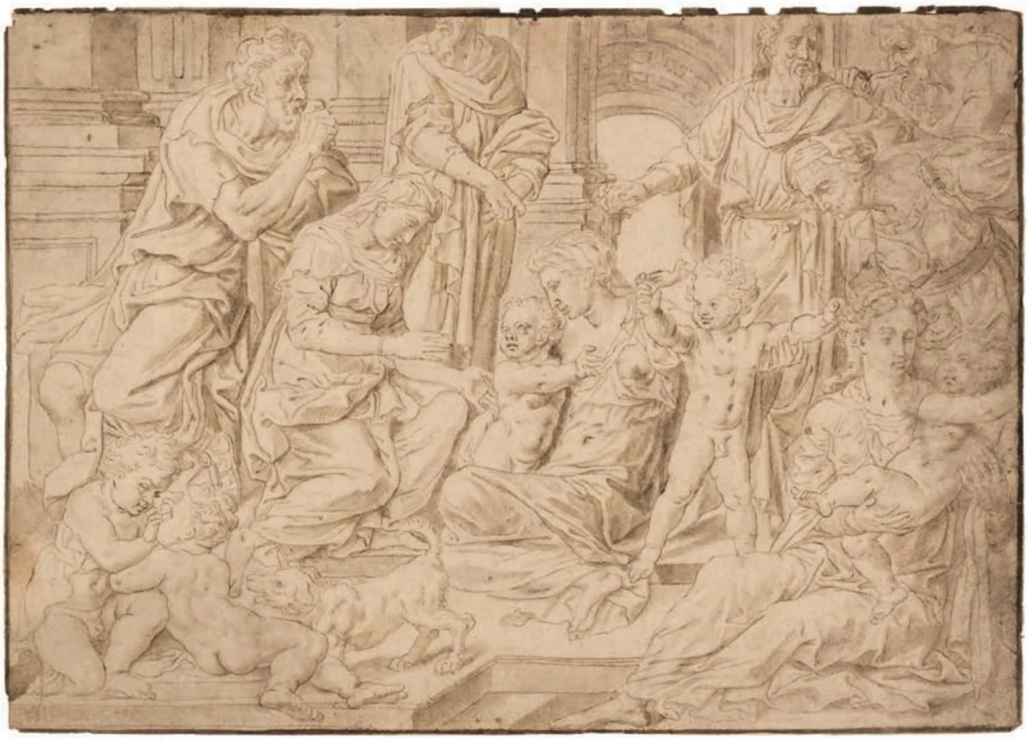
12 **After Giovanni Battista Salvi, Il Sassoferrato (1609-1685).** The Madonna at Prayer, probably 18th century, *oil on canvas, firmly relined, minor surface loss to lower right corner, 47.1 x 39.8 cm (18 1/2 x 15 5/8 ins), antique-style gilt frame (some minor damage), verso with ink manuscript inscription: 'Given to Rev'd & Mrs Hole by Lady Breeston [?] 1856 England. Brought to Canada 1884. Taken back to England 1898. Brought back to Canada 1936 & given to Francis P. Hole', verso also with blind-tooled 'J. Spondor, liner', and faint ink manuscript title, canvas verso with faint ink manuscript F.P. Hole, the frame 59.5 x 53 cm*
(1) £500 - £800



13* **Franco (Battista, 1510-1561).** Allegorical Figure of Chastity, circa 1550, *black chalk heightened with white on grey paper backed with laid paper, shaped at the top, inscribed verso in pen and ink 'Primaticcio 3 3', with counterfeit collector's stamp of Sir Peter Lely (see Lugt 2092), and an unidentified initial 'B' in pen and ink lower right, sheet size 15.5 x 12.8 cm (8 1/8 x 5 ins), modern wooden frame (49.5 x 35 cm)*
Provenance: Collection of Sir Lawrence Gowing (1918-1991).
The verso of the frame is annotated with notes by Gowing on attribution and iconography obtained from fellow art historians: 'Popham (from the grave) / Pouncey (after a re-think) and Gere (upside down) now agree that this drawing is by Battista Franco / ? Virtues etc in Hall of Libreria / Giuseppe Porta called Salviati (J.A.G.) / Salviati (better than) / Felicity S.W. / Parmesan School A.E. / Giambattista Zelotti / RBH'.
Previously identified as an allegorical figure of Abundance. However this drawing lacks the main attributes associated with virtue: the presence of rabbits at the Virgin Mary's feet symbolise the overcoming of lust through chastity, while the veil also symbolises chastity.
Around 1554, Battista Franco was in Venice where he was commissioned to make the ceiling tondi of allegorical subjects and wall panels for the now famous Libreria Marciana, designed by the architect Jacopo Sansovino, and constructed between 1537 and 1588.
(1) £1,500 - £2,000



14* **Attributed to Anthonie van Blocklandt (Montfoort 1532-1583 Utrecht).** Jacob's Dream, *pen and brown ink with wash, with another drawing to verso (study of two heads in red chalk), on laid paper, sheet size 19.5 x 30.5 cm (7 5/8 x 12 ins), framed (35.5 x 49 cm)*
Provenance: Collection of Sir Lawrence Gowing (1918-1991).
(1) £1,500 - £2,000



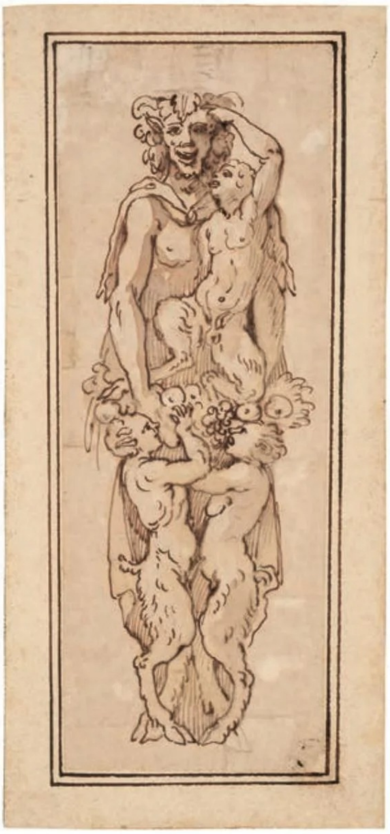
15* **Roman School.** The Virgin Mary and Child, with Mary Magdalene, Elizabeth and John the Baptist, circa 1560-75, *pen and brown ink with brown wash on 16th century laid paper, heraldic shield watermark with fleur-de-lys, surmounted by a quatrefoil above and letters below (compare Briquet 1836-1843, circa 1560s to 1570s), depicting the Virgin Mary seated with the infant Jesus on her lap, flanked by Mary Magdalene on her left, and the infant John the Baptist holding a dove on her right, watched over by his mother Elizabeth, another woman beside and several small children and a dog, with the four Evangelists behind, set against large stone pillars and a coffered barrel vaulted archway, a few small marks to lower left-hand edge, laid down on 17th century paper with a brown ink single line border, with Dutch watermark of a foolscap wearing a 5 point collar, sheet size 21 x 30 cm (8 1/4 x 11 3/4 ins), mounted, framed and glazed (44.3 x 53.3 ins)*
Provenance: Private Collection, Monmouthshire.
(1) £700 - £1,000

16* **Italian School.** Pan surrounded by three feasting satyrs, later 16th century, *pen and brown ink and wash with pencil, on laid paper backed by a further sheet of laid paper, with a borderline drawn in with pen and ink, Inscribed to verso in pencil in a 19th century hand 'Strawberry Hill Sale, April 1842', sheet size 23.5 x 8.5 cm (9 1/4 x 3 3/8 ins), modern gilt frame (37.5 x 22.5 cm)* Horace Walpole, The Great Sale of 1842, Strawberry Hill, according to a pencil inscription verso.

Provenance: Horace Walpole, Strawberry Hill (according to pencil note to verso); Collection of Sir Lawrence Gowing (1918-1991).

'The Great Sale' of the contents of Walpole's gothic residence at Strawberry Hill lasted for 32 days, starting on 25 April 1842.

(1) £300 - £400

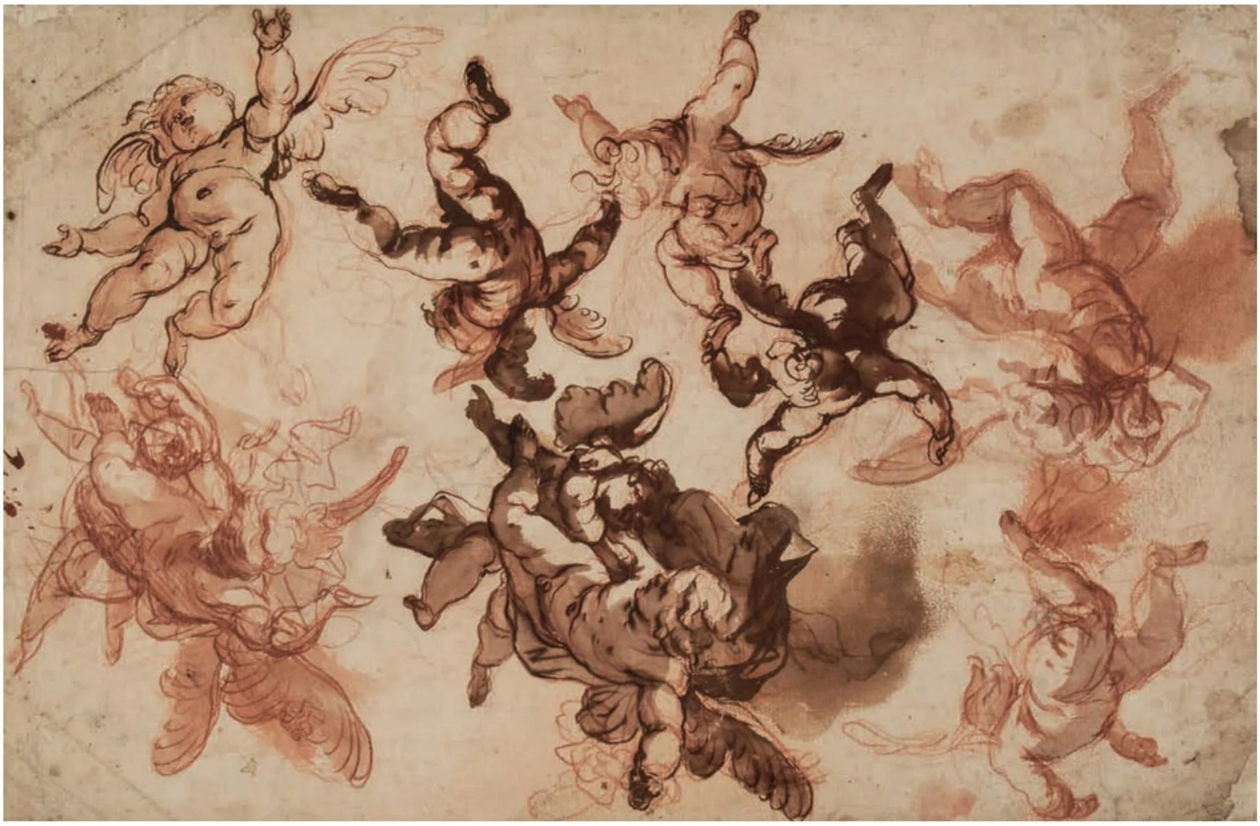


Lot 16

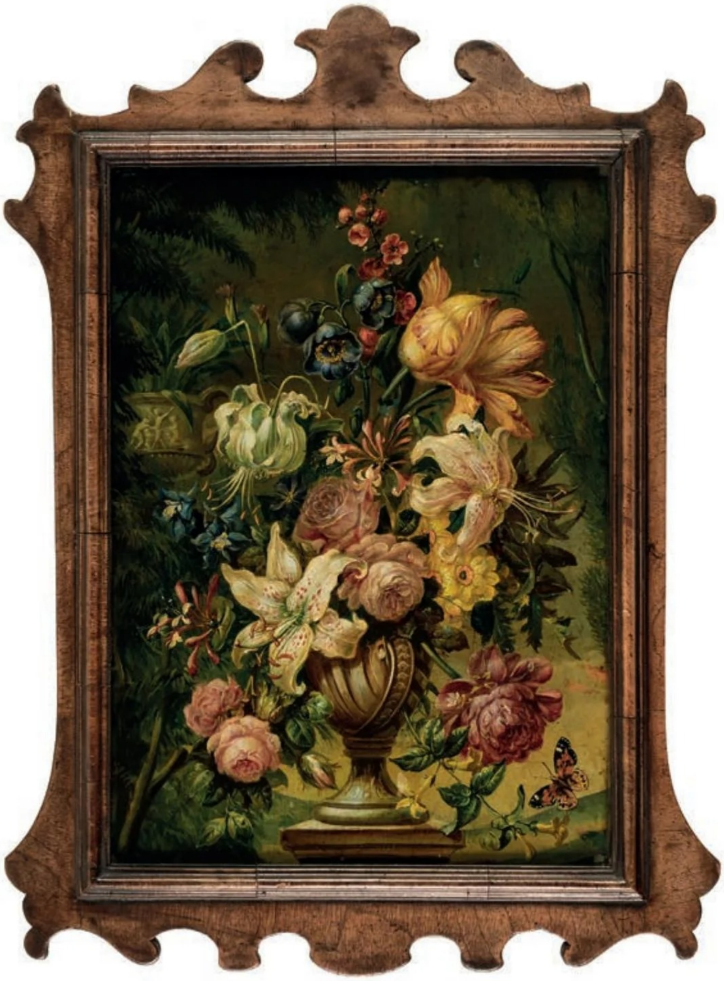
17* **Circle of Domenico Piola (1627-1703).** Studies of Putti in Flight, *red chalk, pen and red and brown ink and wash on laid paper, to both recto and verso, sheet size 27 x 41.2 cm (10 5/8 x 16 1/4 ins), framed and double-glazed (43.5 x 58.5 cm)*

Provenance: Collection of Sir Lawrence Gowing (1918-1991).

(1) £2,000 - £3,000



Lot 17

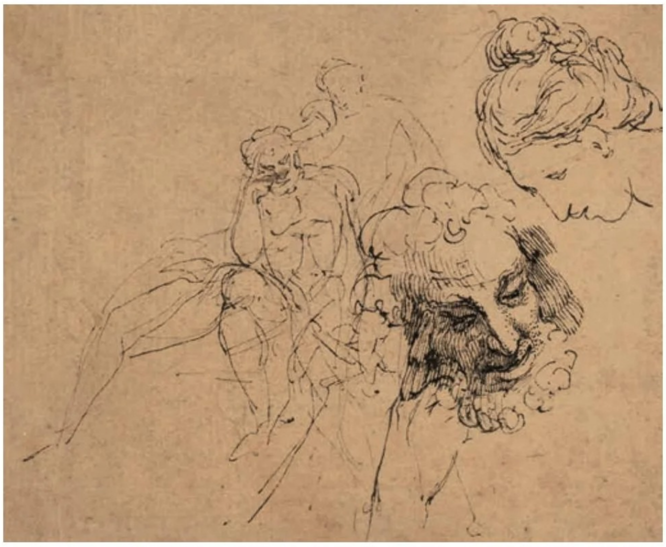


Lot 18

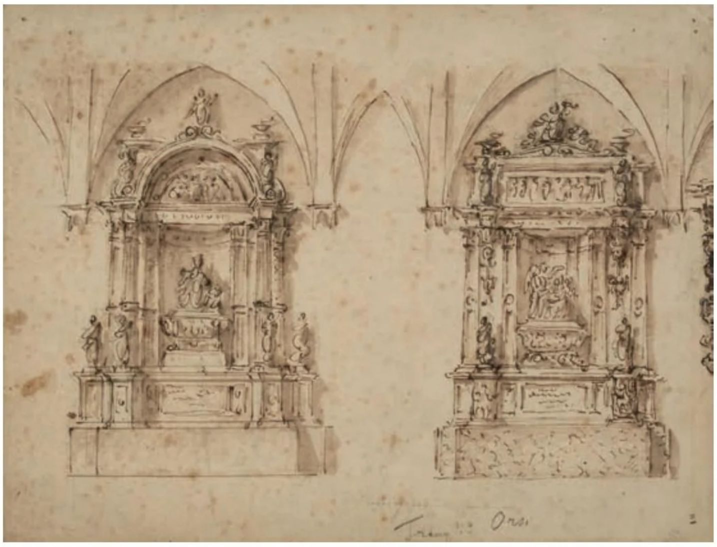
18* **English School.** Flowers in a stone vase, 18th century, *reverse still life painting on glass, depicting a profusion of flowers in an urn, including tulips, lilies, Japanese quince, honeysuckle, roses, columbines, narcissi, and anemones, with a red admiral butterfly in the foreground, and a stone urn with carved relief, 40.5 x 29 cm (16 x 11 3/8 ins), period carved walnut frame (56.7 x 42 cm)*
(1) £300 - £500

19* **Mortimer (John Hamilton, 1741-1779).** Study for head of an old man and other figures, circa 1774, *pen and black ink on light brown laid paper, 149 x 120 mm (5 7/8 x 4 3/4 ins), framed and glazed*
Provenance: Collection of Sir Lawrence Gowing (1918-1991).
The pensive male figure in this drawing is similar in pose to the figure of Caius Marius sitting on the Ruins of Carthage, in the etching by Robert Blyth after Mortimer, taken from a work owned by Richard Payne Knight, and published in 1782. The finished drawing as well as the oil painting of the same subject were exhibited at the Society of Artists exhibition of 1774.
(1) £400 - £600

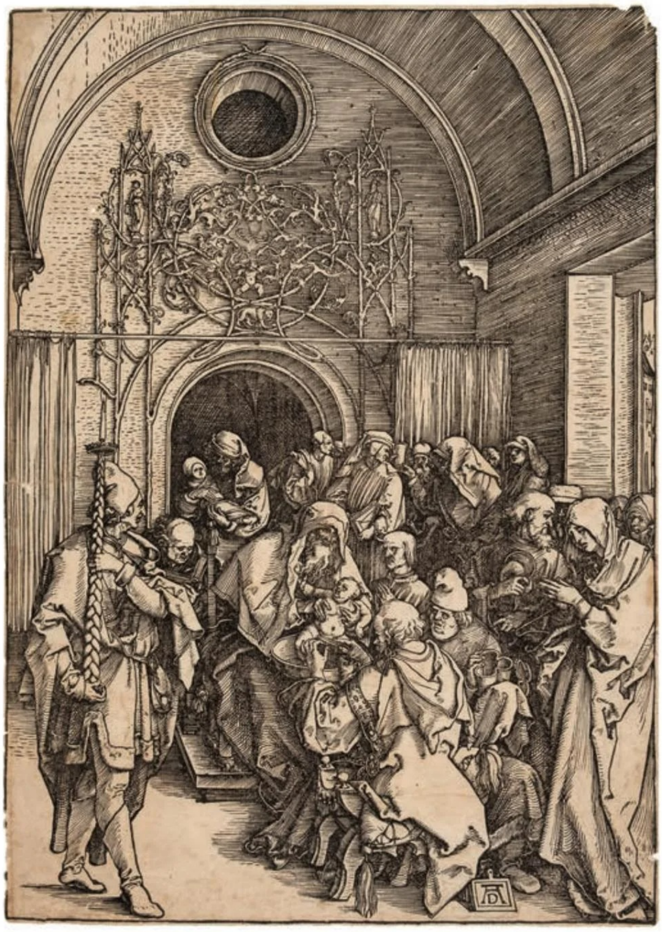
20* **Orsi (Tranquillo, 1771-1845).** Design for a Tomb, *pen, brown ink and brown wash on laid paper, inscribed in pencil to lower margin (in a somewhat later hand) 'Tranqllo. Orsi', some light spotting and minor marks, sheet size 197 x 257 mm (7 3/4 x 10 1/4 ins), framed and glazed*
Provenance: Collection of Sir Lawrence Gowing Estates (1918-1991).
Tranquillo Orsi was a professor of architecture in Venice, best known for his design for the interior of La Fenice opera house following the fire of 1836.
(1) £300 - £500



Lot 19



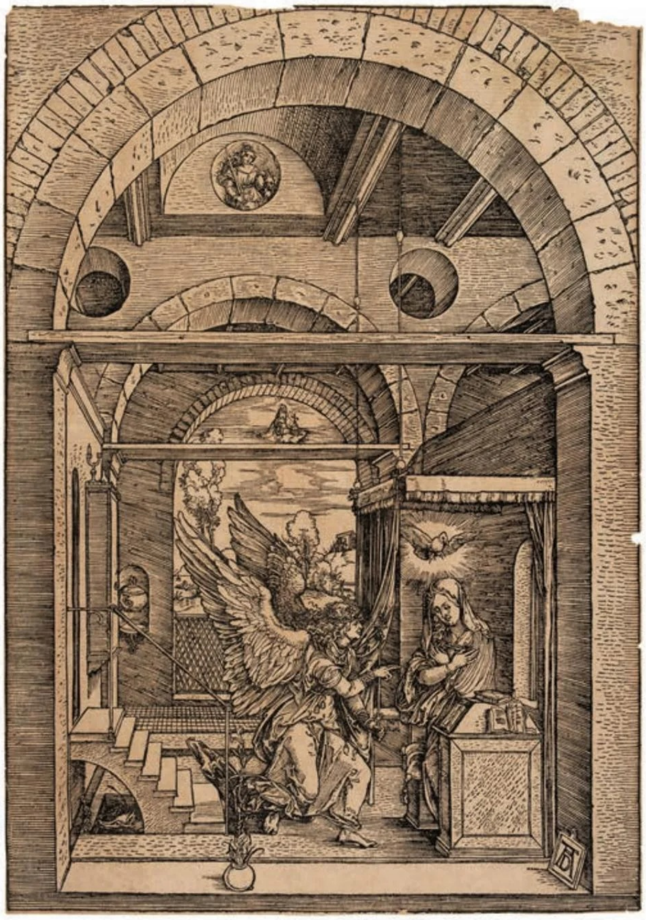
Lot 20



21* **Dürer (Albrecht, 1471-1528).** The Circumcision (from The Life of the Virgin), circa 1503, *a very good, black Meder b proof impression printed before the Latin book edition of 1511, beginning to show touches of wear in the densely hatched areas, on laid paper with a High Crown watermark, a few fine, short unobtrusive fissures mainly at the sheet edges, a couple of tiny associated losses, a wormhole towards the upper sheet edge, small losses at the upper and lower right sheet corners, sheet size 297 x 210 mm (11 3/4 x 8 1/4 ins)*

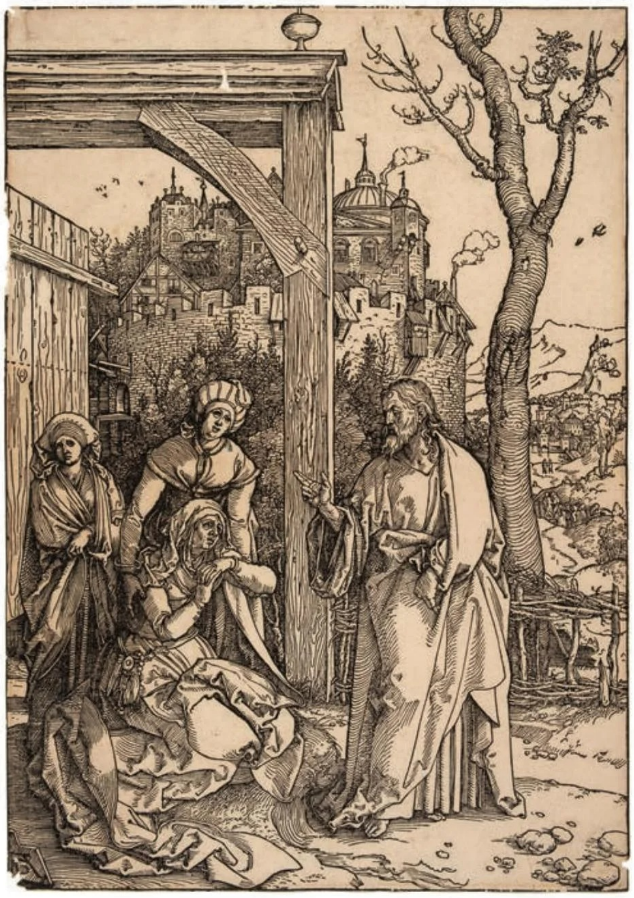
Bartsch 86; Meder, Hollstein 198.

(1) £1,500 - £2,000



22* **Dürer (Albrecht, 1471-1528).** The Annunciation (from The Life of the Virgin), 1503-1504, *woodcut on laid paper with a Flower with Triangle watermark (Meder watermark 127, dated 1471-1524), a good, clear Meder a impression printed after the Latin book edition of 1511, trimmed to the borderline, two small losses at the upper sheet edge, a short fissure at the right sheet edge, two wormholes at the right sheet edge, sheet size 32.2 x 21.1 cm, plus three other woodcuts by Durer from the same series:* The Glorification of the Virgin, circa 1505, published 1511, *probably a good but uneven Meder a impression after the Latin text edition of 1511, without a discernible watermark, with some wear in the lower left quadrant, trimmed to the borderline, a strip of surface loss to the right of the upper sheet edge, some pale staining upper left and lower centre, minor pinhole damage at the sheet corner tips,* The Sojourn of the Holy Family in Egypt, circa 1502, *a very good, presumably Meder b-c impression after the 1511 Latin book edition, without a discernible watermark, some losses and damage due to wormage, and* The Presentation in the Temple, 1511*, some discolouration, two unobtrusive worm tracks (visible when light is shone through) and three small holes towards the upper sheet edge*

(4) £400 - £600



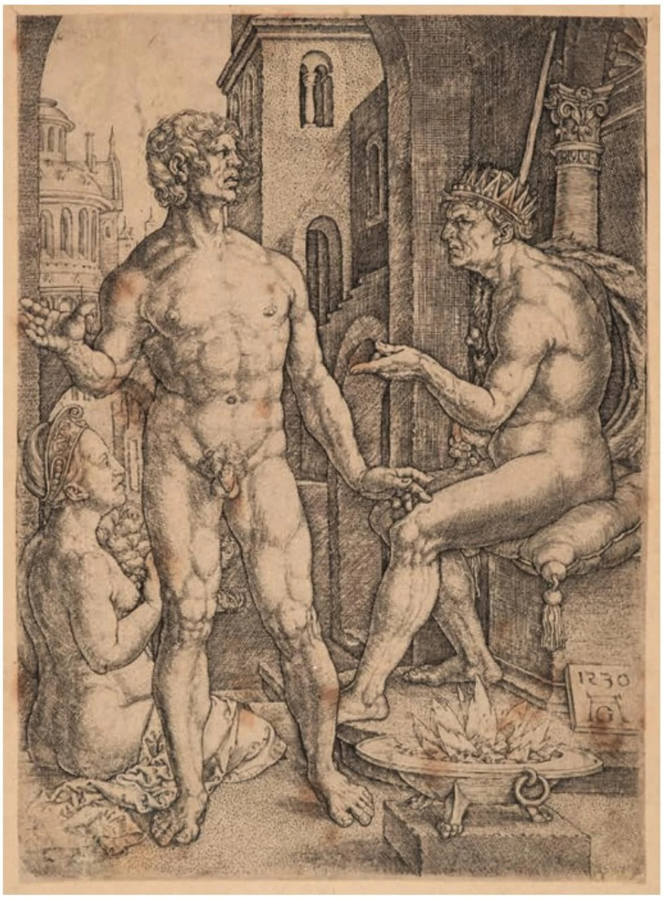
23* **Dürer (Albrecht, 1471-1528).** Christ taking Leave of his Mother, (from The Life of the Virgin), circa 1504, *woodcut on laid paper with a Bishop's Crest watermark (Meder watermark 39, circa 1540-1550), a very good, bright Meder b impression after the Latin book edition of 1511, printing with clarity, trimmed to the borderline, a wormhole towards the upper sheet edge, small losses at three sheet corners and the left sheet edge, a small blue mark to the left shoulder of the female figure supporting the Virgin, sheet size 297 x 208 mm (11 3/4 x 8 1/4 ins), together with* The Death of the Virgin, 1510, *woodcut, a good impression, presumably after the Latin book edition of 1511, possibly an indistinct watermark, trimmed to the borderline, a few fine fissures centre and at the upper sheet edge with a couple of small associated losses, discolouration towards the sheet edges,* The Birth of the Virgin, 1510, *woodcut, apparently a good Meder b-c impression after the Latin book edition, trimmed to the borderline, wormage damage, and* Christ among the Doctors, circa 1503, *woodcut, a good impression, probably a Meder a impression after the 1511 Latin book edition, thinning, similar surface losses and holes due to wormage*

(4) £500 - £800

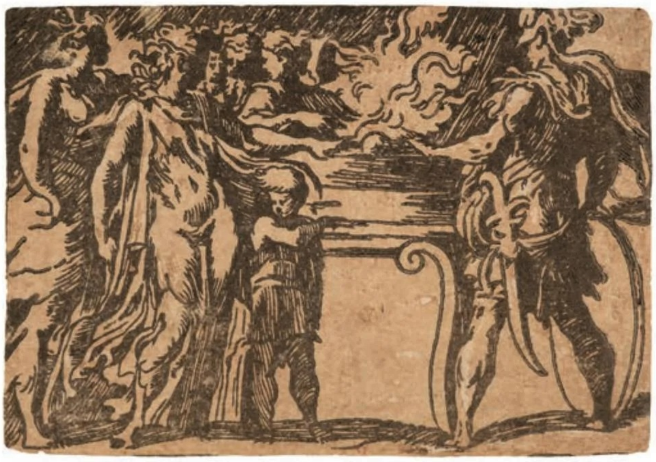
24* **Aldegrever (Heinrich, 1502-circa 1561).** Mucius Scaevola before Porsenna, 1530, *engraving on laid paper, a good impression, a few pale brown stains, trimmed on the platemark, laid to the mount, 14.5 x 10.3 cm (5 3/4 x 4 ins) framed and glazed (47 x 33 cm)*

Bartsch, Hollstein, New Hollstein 69.

(1) £150 - £200



Lot 24

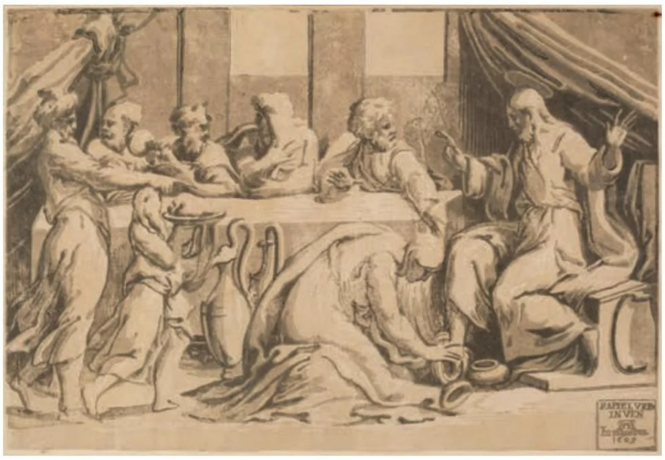


25* **Trento (Antonio da, circa 1510-1550).** Mucius Scaevola, after Parmigianino, circa 1540-1550, *chiaroscuro woodcut printed in black and reddish brown, trimmed to the subject, fractionally within at the lower left corner, a couple of inconspicuous repairs in the upper right corner, some discolouration, generally in good condition, sheet size 10 x 14.3 cm (4 x 5 5/8 ins), in carved wooden frame with egg and dart motif (23 x 37 cm)*

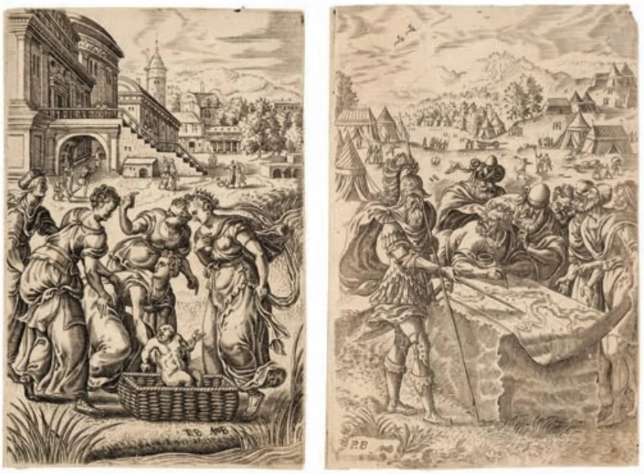
Provenance: Olimpia Theodoli Fine Prints, Dover Street, London; Private Collection, Somerset, England.

Bartsch 21.

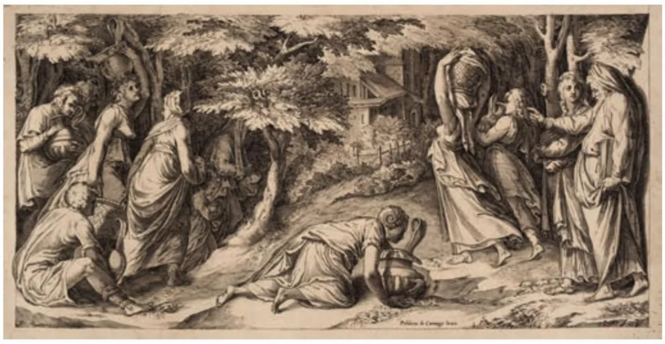
(1) £200 - £300



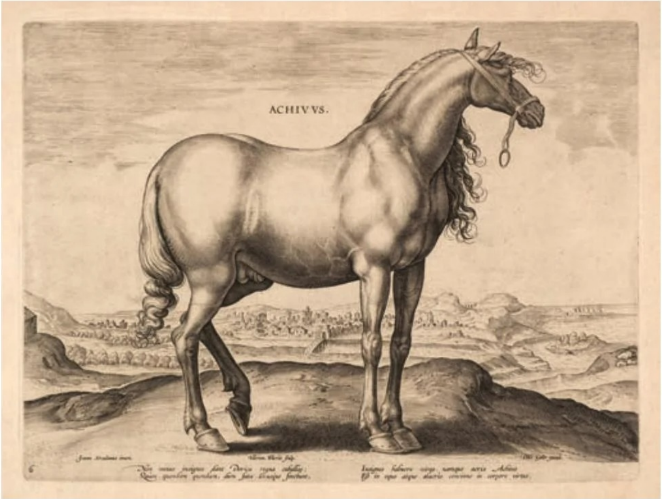
26* **Gandini (Alessandro, active 1545-1565).** Christ in the House of Simon the Pharisee (after Parmigianino after Raphael), circa 1545-65, *chiaroscuro woodcut printed from four blocks in shades of greyish-brown on laid paper, indistinct watermark of a Crowned Eagle surmounted by an Orb (?), a very good, clear impression of this rare print, the second, final state, printed by Andreani in 1609, printing strongly and with much gaufrage, trimmed to or just outside the borderline, with some tiny nicks and repaired losses at the sheet edges, otherwise in good condition, trimmed to image, block & sheet size 253 x 372 mm, framed and glazed*
Provenance: Collection of Sir Lawrence Gowing (1918-1991).
Bartsch 17; Takahatake 80, fig. 3; Fondazione Cini ALU.1050.1.
J. Johnson, *Alessandro Gandini. Uncovering the identity of a chiaroscuro woodcutter*, in: Print Quarterly, 2013, pp. 3-13.
(1) £800 - £1,200



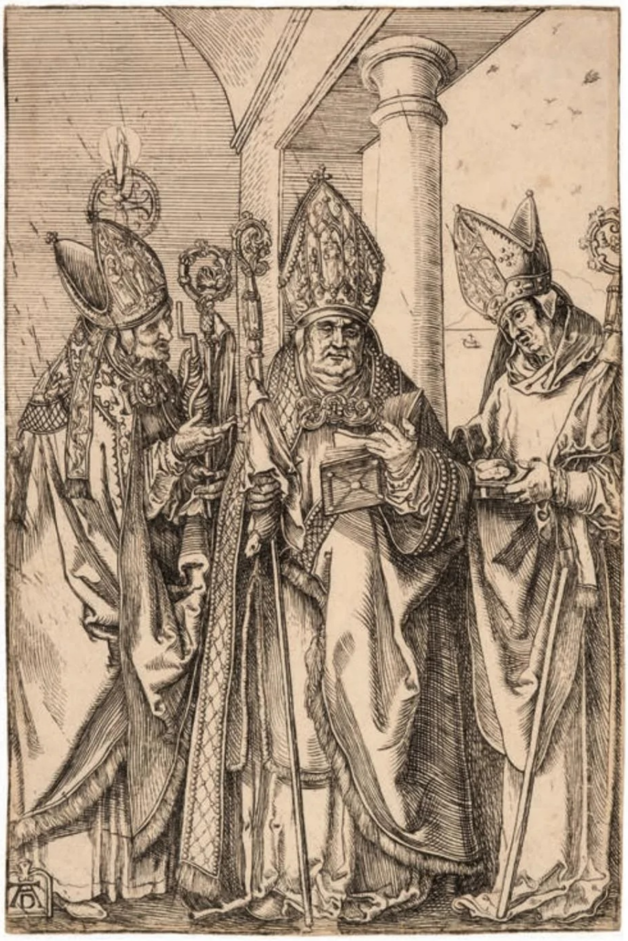
27* **De Bruyn (Abraham, 1538/40-1587)** , Pharoah's daughter finding Moses, & Joshua plans the conquest of Canaan, after Pieter van der Borcht (from Humanae Salutis Monumenta, by Benito Arias Montano), 1571, *two engraved illustrations from the series of 71, both with text to verso, the former a fine, black impression with thread margins, the latter a good impression, a thread margin at left, right and bottom, trimmed to the subject at top, the extreme upper right corner tip lost, minor paper thinning in places, both in good condition, 11.2 x 7.4 cm (4 3/8 x 2 7/8 ins) and 11.3 x 7.7 cm (4 1/2 x 3 ins) respectively*
Hollstein 384-454 for the complete series.
(2) £150 - £200

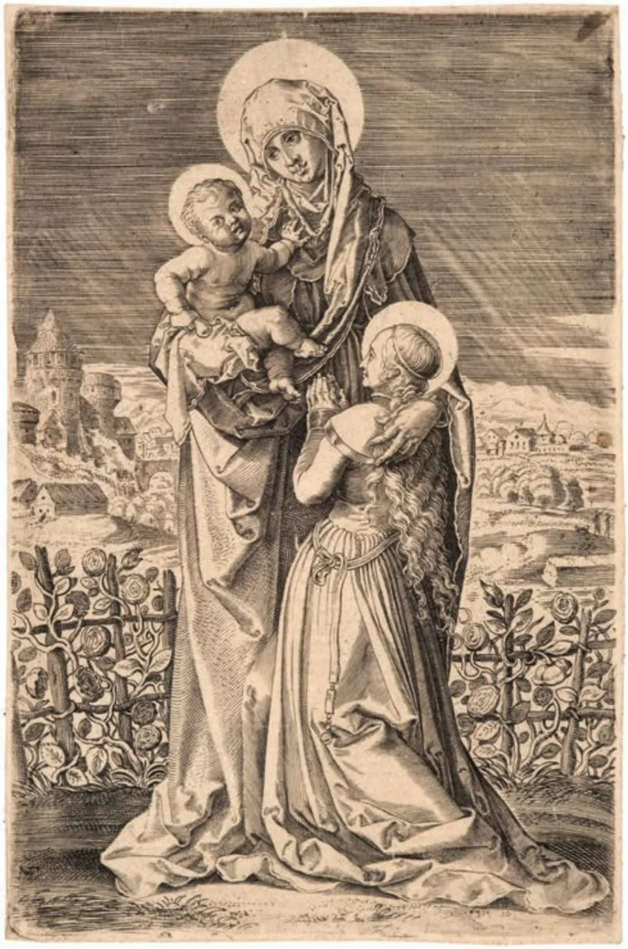


28* **Alberti (Cherubino, 1553-1615).** The Israelites fleeing Egypt, after Polidoro da Caravaggio, 1576, *engraving, a fine proof impression before the dedication and the Coat of Arms of Adriano, with a thread margin at top and right, trimmed on the platemark at left and bottom, with the collector's stamps of Theodor Falkeisen and Johann Friedrich Huber (Lugt 1008) and Jules Michelin (Lugt 1490) to verso, very good condition, sheet size 237 x 425 mm (9 3/8 x 16 3/4 ins)*
Provenance: Theodor Falkeisen (1768-1814) and Johann Friedrich Huber (1766-1832), their stamp to verso (Lugt 1008); Jules Michelin (circa 1815-1870), painter and watercolourist, his stamp to verso (Lugt 1490).The engravers Falkeisen and Huber ran a print shop in Basel around 1810 trading in prints and drawings.
Bartsch 5.
(1) £300 - £400



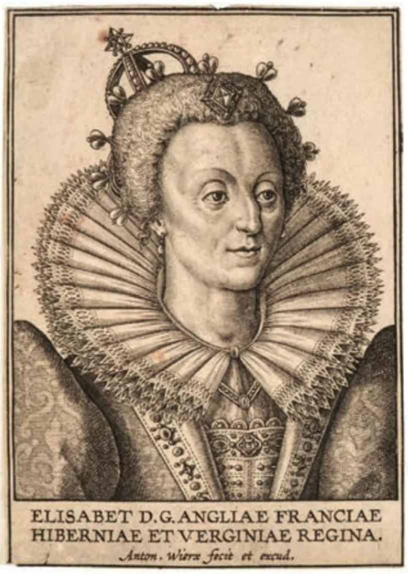
29* **Wierix (Hieronymous, 1553-1619).** Achivus (from Equile Ioannis Austriaci), after Jan van der Straet, circa 1578, *engraving on fine laid paper with an indistinct watermark, a fine impression of the first state, some pale discolouration, old tape at the reverse sheet edges, generally in good condition, plate size 19.5 x 26.3cm (7 3/4 x 10 3/8 ins), sheet size 270 x 325 cm (10 5/8 x 12 7/8 ins)*
New Hollstein 532.
(1) £300 - £400



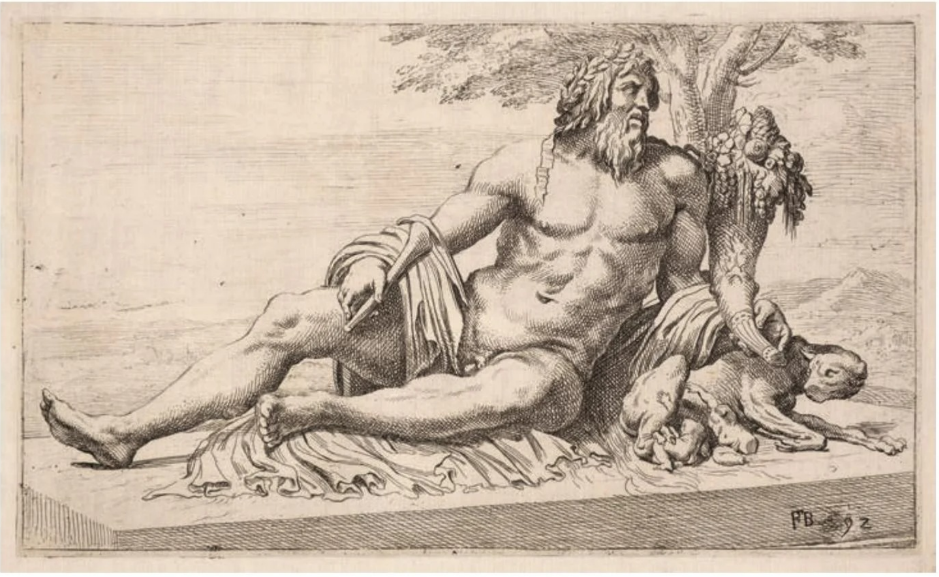


30* **After Albrecht Dürer (1471-1528)**. Saints Nicholas, Ulrich and Erasmus, circa 1580-1620, *engraving (in reverse after the original woodcut of circa 1505), a very good, bright impression printing with clarity, on laid paper, 20.6 x 13.8 cm (8 1/8 x 5 3/8 ins)*
See Bartsch 118; Meder, Hollstein 233.
(1) £150 - £250

31* **Sadeler (Aegidius, circa 1570-1629).** The Virgin and Child with Saint Anne, after Albrecht Dürer, circa 1597, *engraving, a very good impression, with thread margins, sheet size 134 x 88mm (5 1/4 x 3 1/2 ins), together with* The Beggars, after Lucas van Leyden, circa 1609, *engraving, a rather grey New Hollstein (c) impression, trimmed to the borderline, with small inkstamp of the Städtische Kupferstichsammlung, Stettin to verso (Lugt 2312d) , sheet size 109 x 79 mm (5 1/4 x 3 1/2 ins), both in good condition, plus a later woodcut copy after Albrecht Dürer, The Men's Bathhouse, discoloured*
Provenance (Lucas van Leyden): Städtische Kupferstichsammlung, Stettin, Pomerania, their stamp to verso (Lugt 2312d).
Hollstein 77 and New Hollstein 143 respectively.
(3) £300 - £400


ELISABET D.G.ANGLIAE FRANCIAE
HIBERNIAE ET VERGINIAE REGINA.
Anton. Wierx fecit et excud.

Lot 32

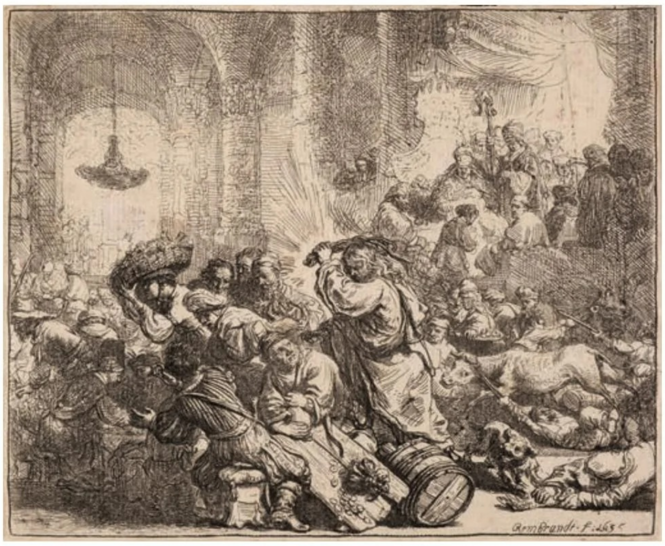


Lot 35

32* **Wierix (Anthonie, 1552-circa 1624).** Queen Elizabeth I, *engraving, a fine, crisp impression, trimmed to the borderline, 80 x 57 mm (3 x 2 1/4 ins), together with* **Schut (Cornelis, the Elder,1597-1655).** Putto pouring water from an urn, *etching, a very good, black impression, the upper right corner made up, two collector's marks of the Kunstakademie Düsseldorf to verso (Lugt 702 and 2309), 70 x 97 mm (2 3/4 x 3 3/4 ins), both in generally good condition* Provenance: Cornelis Schut: Kunstakademie Düsseldorf, two stamps verso (Lugt 702 and 2309).

Provenance: Cornelis Schut: Kunstakademie Düsseldorf, two stamps verso (Lugt 702 and 2309).

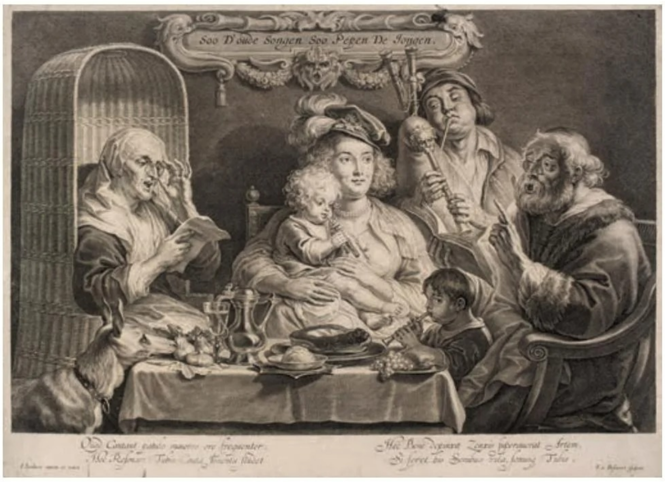
(2) £200 - £300



33* **Rembrandt (Harmensz. van Rijn, 1606-1669).** Christ driving the Money Changers from the Temple, 1635, *etching with drypoint on thin laid paper without watermark, a good but later impression of the fourth (final) state, trimmed on the platemark, retaining a fillet of blank paper around the borderline, one or two thin areas, generally in good condition, 13.8 x 17 cm (5 1/2 x 8 3/4 ins), framed and glazed (35.5 x 41.5 cm)*

Bartsch, Hollstein 69; New Hollstein 139; Hind 126.

(1) £600 - £800


Soo D'oude Songen. Soo Pepen De Iongen.

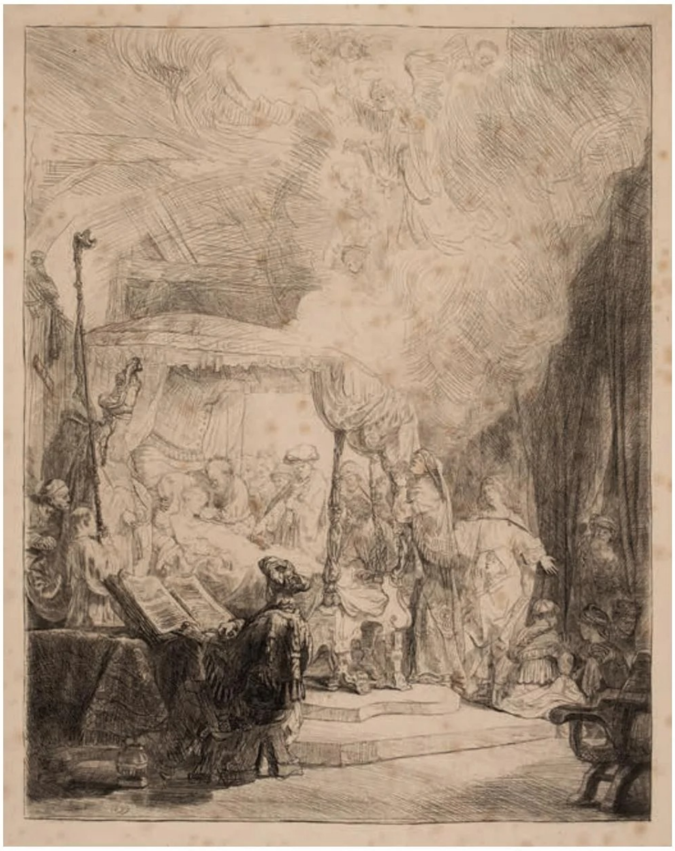
34* **Bolswert (Schelte Adamsz., circa 1586-1659).** The Family Concert: As The Old Sing, So The Young Pipe (Soo d'Oude songen soo pepen de Jongen), after Jacob Jordaens, circa 1638-1659, *engraving, circa 1638-1659, a very good impression, trimmed on the platemark, retaining the text beneath a fillet of paper around the image, a skilfully repaired, vertical broken crease visible verso (barely visible recto), a couple of short tears in the margins, generally in good condition, sheet size 335 x 463 mm (13 1/4 x 18 1/4 ins)*

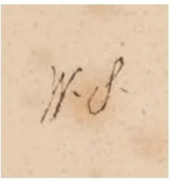
Hollstein 293.

(1) £200 - £300

35* **Perrier (François, 1590-1650).** Six etchings of antique statues (from Segmenta nobilium signorum et statuarum), circa 1638, *etchings, fine to very good impressions, printing with plate tone, on laid paper with watermark of a Rampant Lion within a Shield, with margins, some tape staining at the sheet edges, 30 x 20.5 cm (12 x 3 7/8 ins)*

(6) £200 - £300

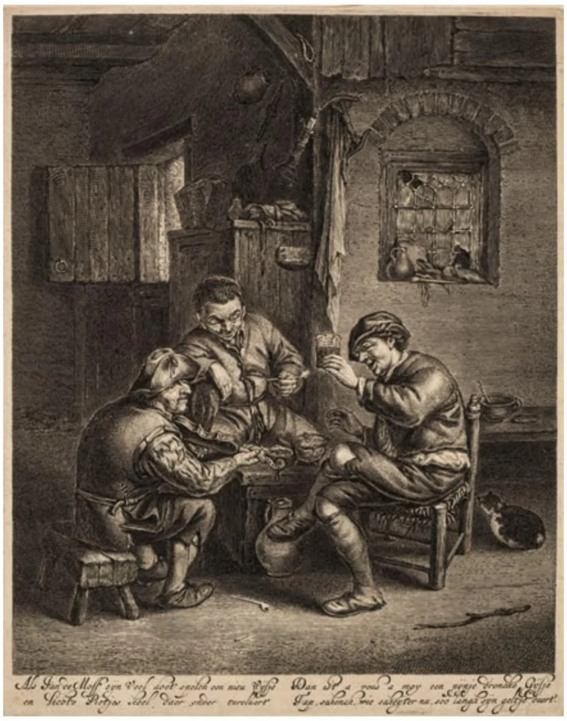




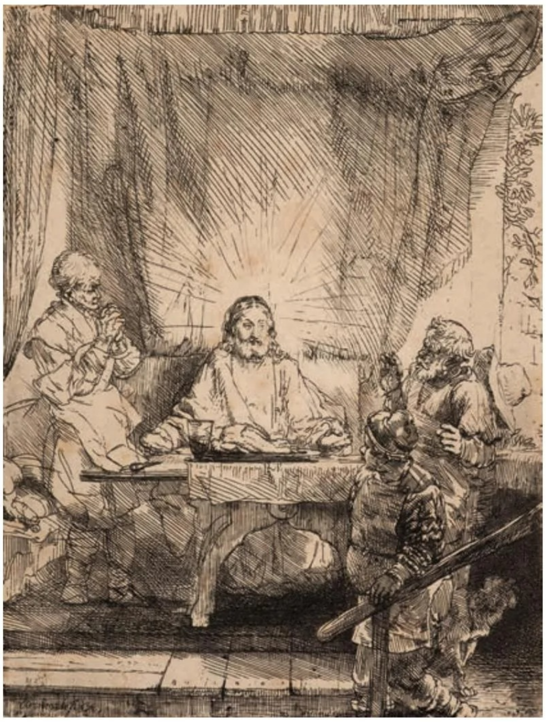
36* **Rembrandt (Harmensz. van Rijn, 1606-1669).** The Death of the Virgin, 1639, *etching on laid paper, without watermark, the fourth state (of 5), some overall light scattered spotting, with margins, small pinhole to lower left of the image (in the draped tablecloth), with William Sharp's initials in brown ink (Lugt 2650), plate size 410 x 310 mm (16 x 12 1/4 ins), sheet size 430 x 340 mm (17 x 13 1/4 ins), framed and glazed*

Provenance: William Sharp (early 19th-century), of Manchester, a friend of Sir Mark Masterman Sykes (1771-1823), one of the great connoisseurs of the period who owned nearly 100,000 prints. Sharp's collection was sold at Sotheby's on March 1st, 1878 and 11 following days. According to Lugt, the collector's identity may also be that of William Sharp (1795-1881) of Enwood Court, Handsworth, near Birmingham 'a lead and glass merchant originally from Manchester', whom Waagen met during a visit to the midlands in 1854, or perhaps his father; Collection of Sir Lawrence Gowing (1918-1991).
Bartsch 99; New Hollstein 173, iv/v; Hind 161.
(1) £1,000 - £1,500

37* **Suyderhoef (Jonas, 1613-1686).** Three peasants merrymaking in an Inn, after Adriaen van Ostade, 1647-1652, *engraving, a very good, black impression on firm laid paper, with thread margins, sheet 28.4 x 22.3 cm (11 1/4 x 8 3/4 ins), framed and glazed*
Hollstein 22.
(1) £200 - £300

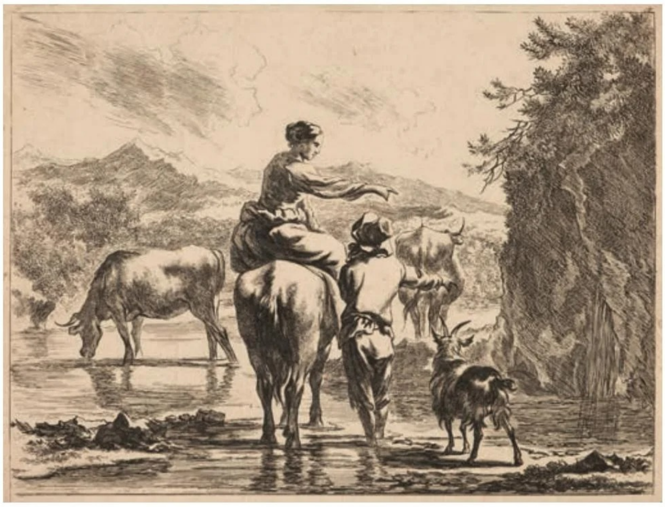


Lot 37

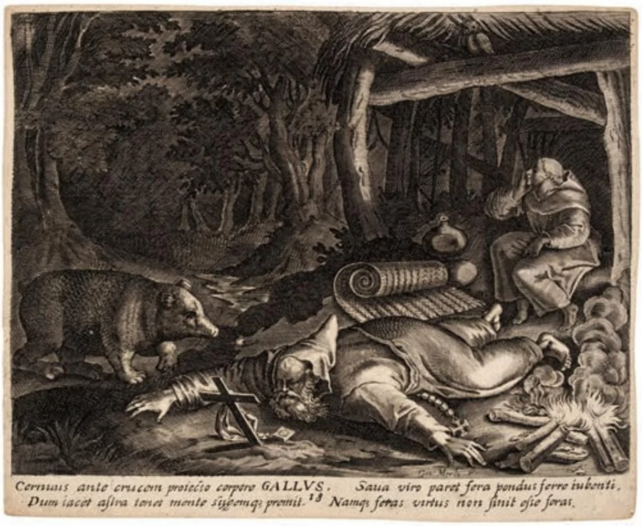


38* **Rembrandt (Harmensz. van Rijn, 1606-1669).** Christ at Emmaus, 1654, *etching, burin and drypoint, a good but later impression of the fifth (final) state on wove paper, trimmed to the subject, a short repaired tear lower left, paper thinning in places at the lower sheet edge, some faint brown spotting, trimmed on the platemark, sheet 21.1 x 16.1 cm (8 1/4 x 6 3/8 ins) framed and glazed (33.5 x 27.5 cm)*
Bartsch, Hollstein 87; New Hollstein 283.
(1) £500 - £700

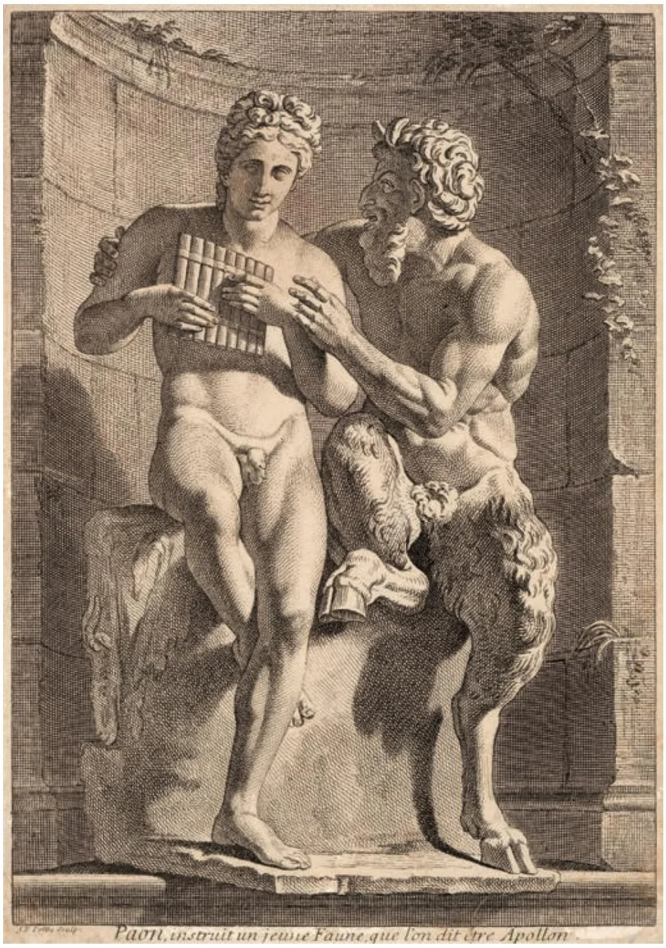
39 **No lot**



40 **Visscher (Johannes, 1633/34 -1712).** Pastoral Landscapes, after Nicolaes Berchem, circa 1660, *six etchings with engraving on fine laid paper, each with a partial double headed Eagle surmounted by a Crown watermark (close to Heawood 1300, dated circa 1644), one adhered to the mount in places, watermark unseen, trimmed with a fillet of blank paper around the borderline, four plates adhered to the mount at one sheet edge, two plates with a short tear lower right, generally in good condition (one with a tear at the lower right corner, one with the lower right corner torn), all retaining a fillet of paper around the borderline, hinged at two or four corners to the support sheet, sheet size 152 x 198 mm*
Hollstein 79, 80 ff.
(6) £200 - £300


Cernuus ante crucem protecto corpore GALLVS, Saua viro paret fera pondus ferre iubenti,
Dum iacet aſtra tonat mente ſupemq; premit. 18 Namq; feras virtus non ſinit eſſe feras.

41 **Merli (Giovanni, active second half of 17th century).** Six Penitent Saints, *engravings, second half of 17th century, on thick laid paer, very good, black impressions, printing with effective contrasts, trimmed on or just within the platemarks, some plates with minor discoloration, generally in good condition, unframed*
(6) £200 - £300


Paon, instruit un jeune Faune, que l'on dit être Apollon.

42* **Poilly (Nicolas Jean-Baptiste 1675-1747).** Pan teaching Daphnis to play the pipes, circa 1700, *engraving, a very good impression, with thread margins or trimmed on the platemark, retaining a fillet of blank paper around the borderline, some minor discolouration and a small skinned area in the margins, together with* **Borgianni (Orazio, circa 1578–1616).** God creating the Sun and the Moon,after Raphael, 1615*, etching, a very good impression, with narrow margins, adhered to a backing sheet at the reverse sheet corners, some foxing mainly towards the left and right of the image, plus* **Rode (Christian Bernhard, 1725-1797).** Romulus and Remus, 1770*, etching, a very good impression, with margins, some minor discoloration, and* **Manner of Parmigianino.** A Female Saint, *etching, a very good impression, trimmed to the borderline, some condition defects, 275 x 195 mm (10 7.8 x 7 3/4 ins) and smaller*
Poilly's engraving of Pan teaching Daphnis to play the pipes is based on a Roman copy of a Hellenistic original in the Uffizi Galleries, Florence (Inv. no. 1914 n. 92); Rode, Romulus and Remus: Jacobs 195.
(4) £200 - £300

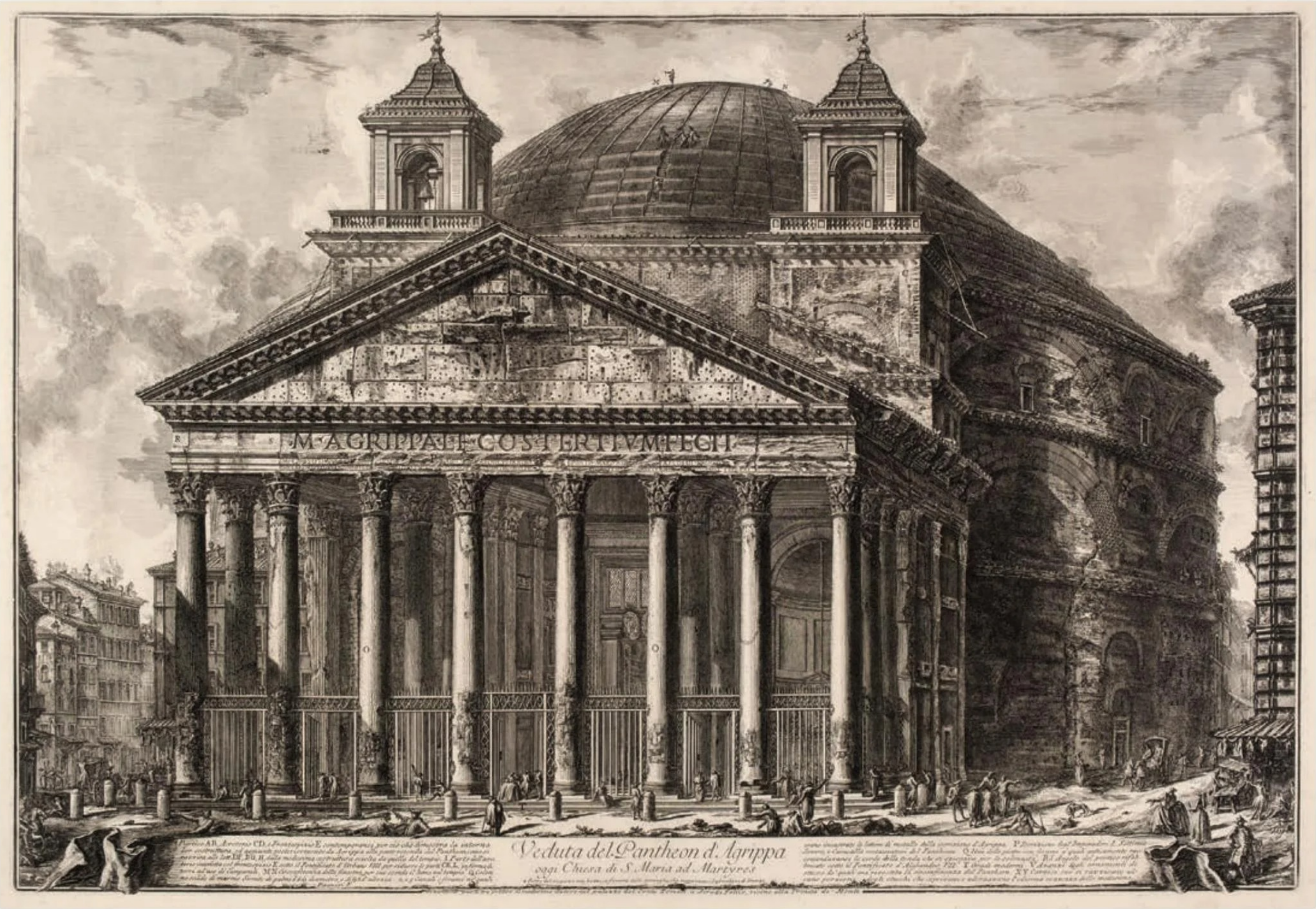
43* **Caylus (Anne Claude de Tubieres, Comte de, 1692-1765).** Des pêcheurs retirant leurs filets (Fishermen hauling in a catch), after Giulio Romano, circa 1729-40, *chiaroscuro woodcut from two blocks, printed in two shades of brown, as published in the Recueil Crozat (Recueil d'estampes d'après les plus beaux tableaux et d'après les plus beaux desseins qui sont en France, plate 65), S. 10 1/2 x 16 1/2 ins, together with* **Zanetti (Antonio Maria, 1706-1778).** Group of five engravings after Giorgione and Titian (from Varie pitture a fresco de' principali maestri Veneziani), circa 1760, *together five engravings on laid paper, plate size 22 x 14 cm, matching gilt frames, glazed, plus* **Perelle (Adam, 1638-1695).** Le Bassin d'Apollon, circa 1680, *engraving on laid paper, published by N. Langlois, Paris, plate size 200 x 290 mm, framed and glazed, and other various prints including 9 lithographs by Daumier (les Parisiens en 1852), Les Bons Bourgeois (3), Professeurs et Moutards (2), Les Beaux Jours de la Vie (4), two sepia aquatint engravings from Turner's Liber Studiorum, by Thomas Lupton (Solway Moss,1816 & Watercress Gatherers, 1819), and a 20th-century reproduction of a touched proof of Hogarth's Tom Rakewell Arrested (from the Rake's Progress), all framed and glazed*

Provenance: Colonel George Ambrose Cardew (1865-1942), his mark to lower right (Lugt 1134);

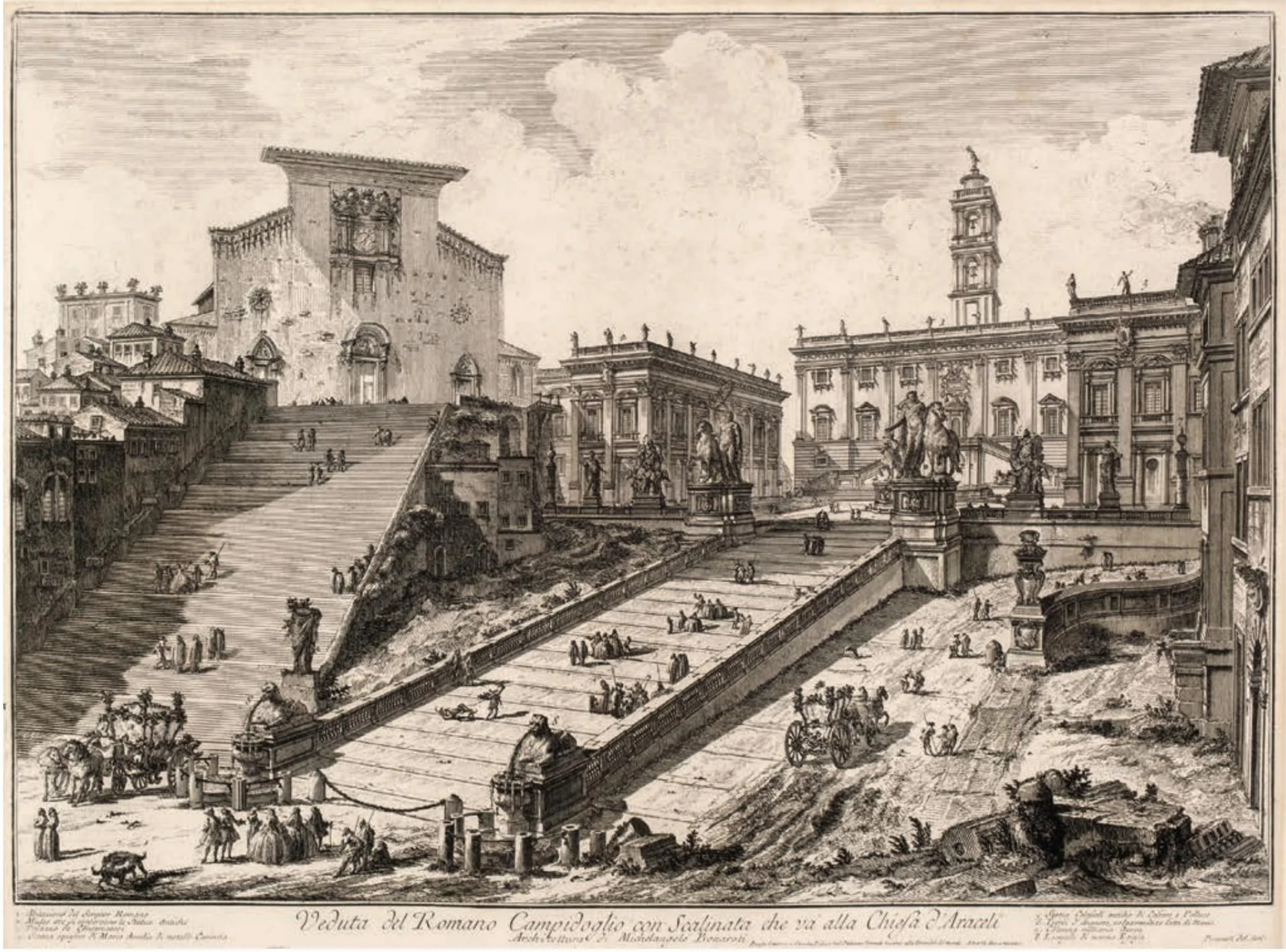
(20) £300 - £500

44* **Piranesi (Giovanni Battista, 1720-1778).** Veduta del Pantheon d'Agrippa oggi Chiesa di S. Maria ad Martyres (from the Vedute di Roma), 1761, *etching printed on thick laid paper, with watermark of a fleur-de-lys within a double ring, a fine clean impression of the first state (of 5), generally in excellent condition, short closed vertical tear to centre of lower blank margin, plate size 47.5 x 69.5 cm (19 1/2 x 27 3/8 ins), sheet size 54 x 78.5 cm (21 1/4 x 31 ins), black and gilt frame, glazed with mid 20th century printed label of P. & D. Colnaghi & Co. Ltd. to verso*

(1) £1,500 - £2,000


M·AGRIPPA·L·F·COS·TERTIVM·FECIT
Veduta del Pantheon d'Agrippa
oggi Chiesa di S. Maria ad Martyres

Lot 44


Veduta del Romano Campidoglio con Scalinata che va alla Chiesa d'Araceli
Architettura di Michelangelo Bonaroti

Lot 45

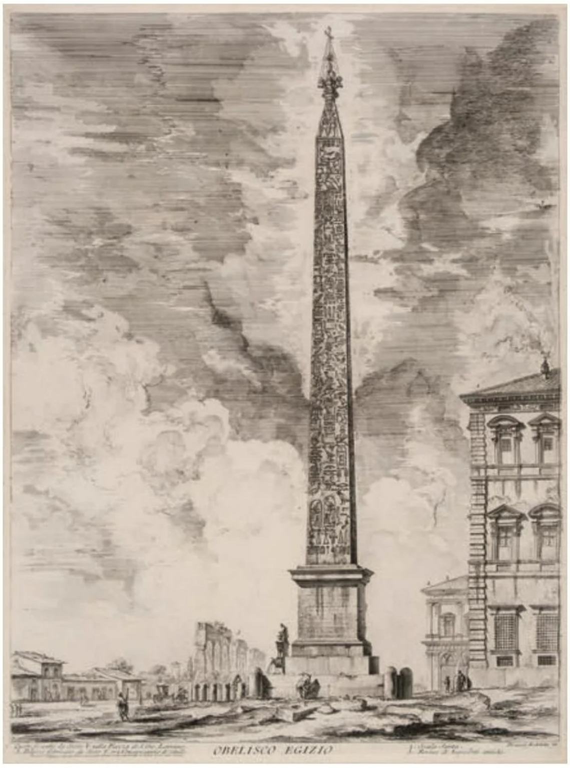
45* **Piranesi (Giovanni Battista, 1720-1778).** Veduta del Romano Campidoglio con Scalinata che va alla Chiesa d'Araceli, (from Vedute di Roma), 1757, *etching printed on thick laid paper, with watermark of a fleur-de-lys within a double ring, a fine strong and clear impression of the second state (of 5), generally in excellent condition with full margins (now folded in to fit the current window-mount), pale mount stain and a few associated light spots, plate size 40.5 x 54.5 cm (16 x 21 1/2 ins), sheet size 55.5 x 80 cm (21 5/8 x 31 1/2 ins), black and gilt frame, glazed with mid 20th century printed label of P. & D.Colnaghi & Co. Ltd. to verso*

(1) £700 - £1,000

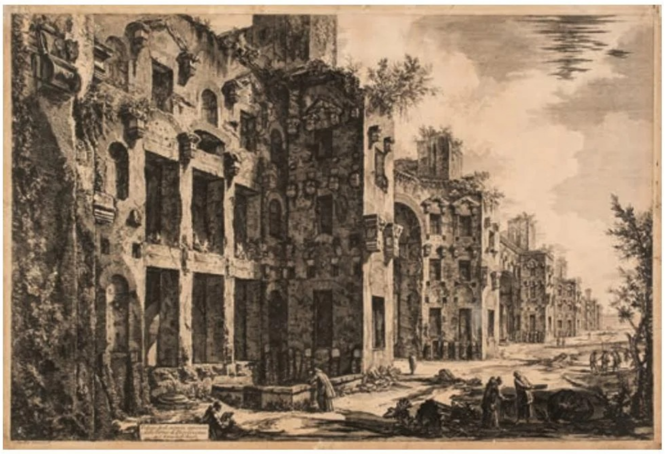
46* **Piranesi (Giovanni Battista, 1720-1778).** Obelisco Egizio (from Vedute di Roma), 1759, *etching printed on thick laid paper, with watermark of a fleur-de-lys within a double ring, the second state (of 5), with full margins, generally in excellent condition, old stitch marks to upper blank margin of the sheet (the outer blank margins now folded in to fit the current card window-mount), plate size 54.5 x 40.5 cm (21 1/2 x 16 ins), sheet size 80 x 56 cm (31 1/2 x 22 ins), black and gilt frame, glazed with mid 20th century printed label of P. & D. Colnaghi & Co. Ltd. to verso*

Hind 53, ii/v; with full margins.
Fine lifetime impression.

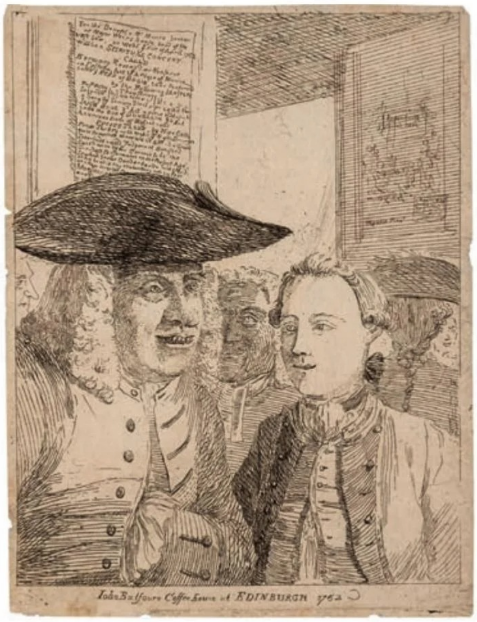
(1) £600 - £800



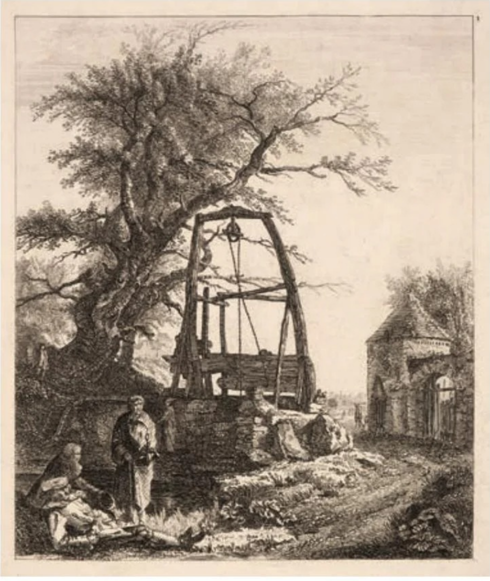
Lot 46



Lot 47


John Balfours Coffee house at EDINBURGH 1752

Lot 48

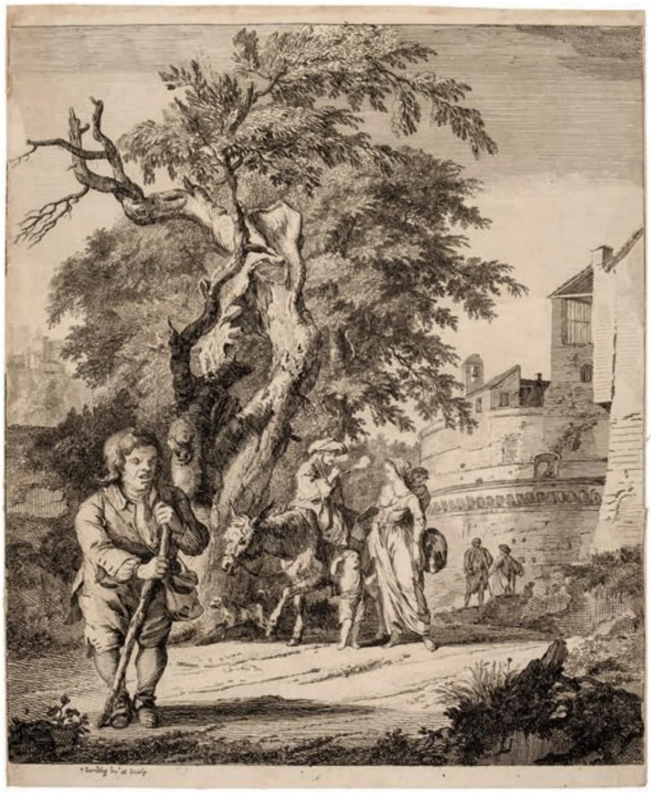


Lot 49

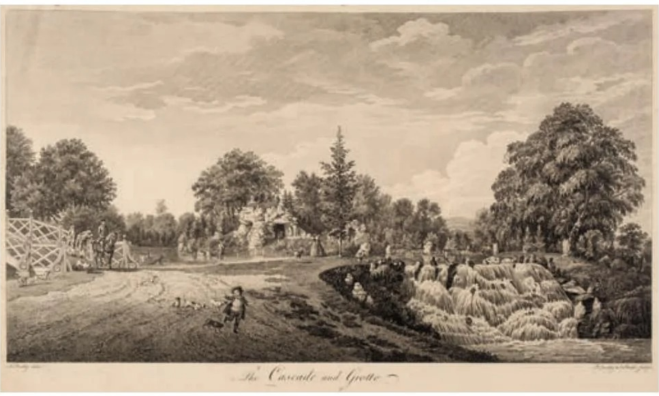
47* **Piranesi (Giovanni Battista, 1720-1778).** Veduta degli avanzi superiori delle Terme di Diocleziano a S. Maria degli Angeli, & Veduta della Villa Estnse in Tivoli (from Vedute di Roma), 1773-1774, *two etchings, very good impressions of the first state (of three), from the first Paris edition published 1800-1807, before the addition of numbers, both on laid paper with margins, the first with a few tears in the upper margin, lesser defects at the sheet edges, the second with a small abraded spot in the right-hand tree, residual adhesive to the two vertical folds verso, some discolouration, laid down on board, the first plate size 46.7 x 70.5 cm (18 3/8 x 27 5/8 ins), sheet size 52.5 x 74 cm (20 3/4 x 29 1/4 ins), both framed and glazed*
Hind 115, i/iii and 105, i/iii respectively.
The Baths of Diocletian: Interior of Frigidarum, South Wall, and View of the Villa d'Este in Tivoli.
(2) £200 - £300

48* **Sandby (Paul, 1731-1809).** John Balfour's Coffee House at Edinburgh, & Man with a Tankard outside an Inn (from the series Good Entertainment: A New Book of Figure Studies), circa 1747-1756, *two etchings, very good impressions on firm laid paper, with margins, together with eight other figure subjects by Sandby: Old Woman with a Basket, three figures in the background (from the series Book of Etchings); Old Man and Woman seated on a Bench, 1747; A Group of Figures in a Landscape; Caricatured heads of a man and a woman, and the figure of a man with a leek or a feather in his hat, (from the series of Figure Subjects), the first state (of two), before the addition of the feather/leek; A group of two women, one carrying a baby, a man and three children; A stout butcher with two other figures and a dog; Head and shoulders portrait of a man, a later impression; Two young ladies, circa 1756, with the initials 'VG' from a Villedary watermark, and one sheet with impressions of Three men in conversation beneath a tree, A Book of Figures; two men, and boy pulling at the jacket of one, and a further impression of the figure of a man with a leek or a feather in his hat (i/ii) printed on one sheet (47.7 x 32 cm, 18 3/4 x 12 1/2 ins), four with margins, the rest trimmed on or within the platemark retaining a fillet of paper outside the borderlines, one trimmed to the subject, generally in good condition, unframed, sheets 13.5 x 10.8 cm (5 1/4 x 4 1/4 ins) and smaller*
Gunn 32, 43, 44, 46 i/ii, 48, 49, 51, 53, 57, 63 and 46, 55, 56 printed on one sheet.
(11) £400 - £600

49* **Sandby (Paul, 1731-1809).** Scottish Landscapes, circa 1750-1751, *fine to very good impressions on laid paper, comprising five plates from Scottish Landscapes (Second Set), 1750-1751: Scottish Beggars seated resting by Broughton Well, 1750, on thick laid paper with part of an Auvergne double-headed Eagle watermark (cf. Heawood 1317), Capriccio Landscape with the Mackenzie Monument, 1750, inscribed to verso, In the Meadows near Edinburgh, 1751 Leith from Broughton, 1750 and Capriccio with Edinburgh Castle and Arthur's Seat, 1750, on thick laid paper with part of an Auvergne double headed Eagle watermark (cf. Heawood 1312), together with five plates from Scottish Landscapes (Third Set), circa 1751: Capriccio of Hamilton Collegiate Church and Edinburgh Castle in the distance, Trees and Huts with a distant view of a town by a river, Haddington, East Lothian, A round tower outside a town, with figures, on thick laid paper with a partial Auvergne Letters watermark (see Heawood 427), and Landscape with a ruined Mill, on thick laid paper with part of an Auvergne double headed Eagle watermark (cf. Heawood 1317), plus two plates from Scottish Landscapes (First Set), 1750: Women in a landscape with a ruined tower house in the distance, and Landscape with a woman and a fisherman sitting on a riverbank, by Francis Vivares, most sheets with large margins, several with narrow margins or trimmed on the platemarks (Gunn 81, 82, 77 and figure 58), generally in very good condition, sheet size 47.5 x 31.5 cm (18 3/4 x 12 1/4 ins) and smaller*
Gunn 78, 80, 81, 82, 83, 84, 85, 86, 87, 89, 72, 77 (and page 132, figure 58).
(12) £800 - £1,200

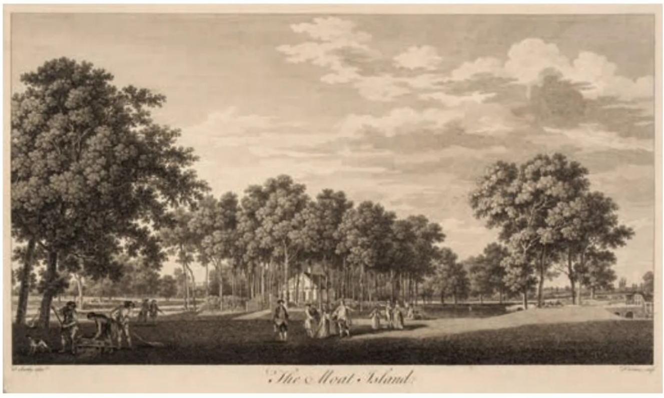


50* **Sandby (Paul, 1731-1809).** Eight Landscapes, circa 1750-1758, *etchings, fine, black impressions on laid paper, including Landscape with a fortified building and travellers: together with three plates from the horizontal Landscapes series: The Canteen Tent (after Philips Wouverman), with an Auvergne watermark, Landscape with a ruined castle, trees and cliffs, with figures, and Moonlit River Scene, plus four plates from the series Landscapes with Figures: Draped female figure carving a heart on an old Tree, on laid paper with a Fleur de Lys with pendant letter T watermark, Chased by a Bull, A woman and children in Windsor Park, the Culloden Obelisk in the distance (laid on card) and Crossing the Bridge, both wide and narrow margins, or trimmed to retain a fillet of blank paper around the borderline, sheet size 32 x 47.6 cm (12 1/2 x 18 3/4 ins) and smaller, generally in very good condition*
Gunn 72, 90, 91, 92, 95, 96, 101 and 102.
(8) £400 - £600

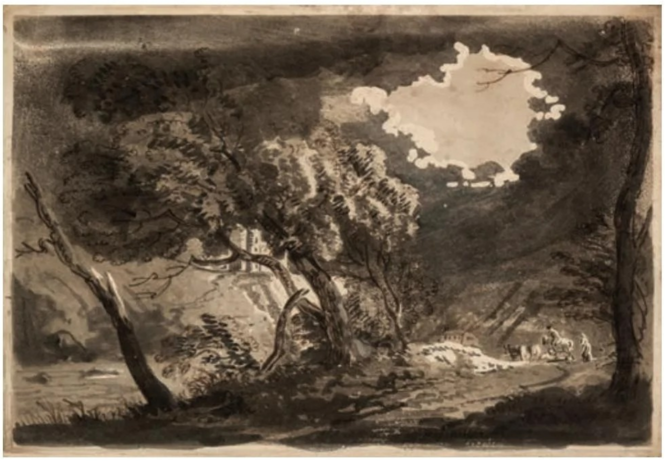


Lot 51

51* **Sandby (Paul, 1731-1809).** Four etchings from Eight Views of Windsor Great Park, 1754-1758, *etchings after Thomas Sandby, very good impressions on sturdy laid paper, comprising the dedication plate, 1754, second (final) state,The Cascade and Grotto (Sandby and Thomas Rooker), 1754-1758, a rare trial proof impression before completion of the sky and other details and before letters, also an impression of the first state (of two), and View from the North Side of the Virginia River near the Manour Lodge, 1754-55, the latter three with an Auvergne watermark (see Heawood 426-427), all with margins, except one (Gunn 149) trimmed just within the platemark, retaining a blank border and text around the borderline, sheet size 44.4 x 62.8 cm (17 1/2 x 24 3/4 ins) and smaller*
Gunn 146b, 147 (2), 149.
(4) £300 - £500

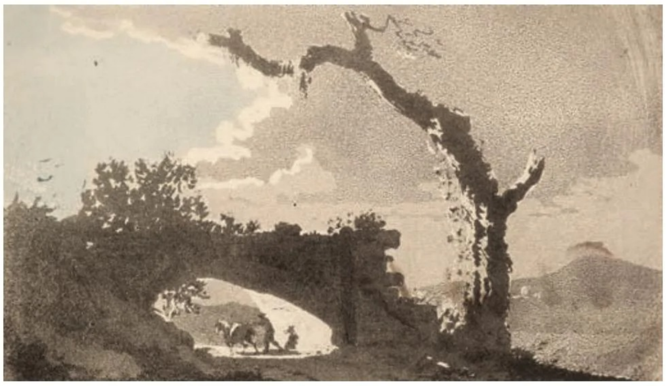


52* **Sandby (Paul, 1731-1809).** A collection of 18 engravings after Paul Sandby, 1770's-1780's, *very good impressions, including four by Michael Angelo Rooker: A South East View of Windsor Castle, engraving, 1776, on laid paper (inscribed 'Mrs Thomson' verso in pencil); Chatsworth in Derbyshire, engraving, 1775; Seat of the Right Hon.ble the Earl of Harcourt at Nuneham with a distant view of Oxford, engraving, 1775, the latter two on laid paper laid down on card, varnished, the latter inscribed lower margin 'varnished by my father W.S.'; Knole Park in Kent, engraving, 1775, on laid paper; and Wynn Stay in Denbighshire, 1775, on laid paper; Richard Bernard Godfrey after Paul Sandby, Pembroke Castle, engraving, 1778, on fine laid paper; Mannorbeer Castle, 1779, on laid paper watermarked B B Brun; Woodstock, engraving, 1777, on wove paper, two by William Walker after Sandby: Queen's Gate at Caernarvon, 1778, engraving on laid paper, and View of Boniton Lin, engraving, 1788, on laid paper laid down on card, varnished; two by Francis Chesham after Sandby: Roche Abbey in Yorkshire, engraving, 1780, on laid paper laid down on card, varnished, inscribed lower margin 'varnished by my father W.S.', and The Hot Wells at Bristol from a Meadow, near Rownham Passage, on laid paper with a partial Grapes watermark; two by William Watts after Sandby: Ruins of Stanton Court in Oxfordshire, 1778, and West View of Nottingham Castle, engraving, 1776, both on wove paper; W. & J. Walker after Sandby, Gresford Cottage, Denbighshire, engraving, on wove paper, 1793; Thomas Milton after Sandby, Newstead, in Nottinghamshire, The Seat of Lord Byron, 1780, engraving, on laid paper with an indistinct watermark; and Benjamin Green after Sandby, The Welch Bridge at Shrewsbury, engraving, 1776, on laid paper; plus four engravings by and after other artists, including Joseph Lambert after James Storer, Remains of Eltham Palace, Kent, 1811, etching on wove paper; W. Watts after C. Metz, View of the Isle of Anglesea, 1784, on wove paper; Thomas Milton after Francis Wheatley, Mallahide Castle in the Co. of Dublin, 1783, engraving on wove paper; and Thomas Milton after John James Barralet, The Dargle in the Co. of Wicklow (from Milton's Views), engraving, 1783, on wove paper, various sizes*
(21) £200 - £300



53* **Sandby (Paul, 1731-1809).** Stormy wooded landscape, with cattle drovers, circa 1773, *pure aquatint printed in dark grey, with touches of pen and black ink, a rich and atmospheric impression of this experimental aquatint on firm laid paper, with sharp and inky platemarks and narrow margins, in very good condition, plate size 161 x 238 mm (6 1/4 x 9 3/8 ins), sheet size 16.6 x 24 cm (6 1/2 x 9 1/2 ins), unframed*

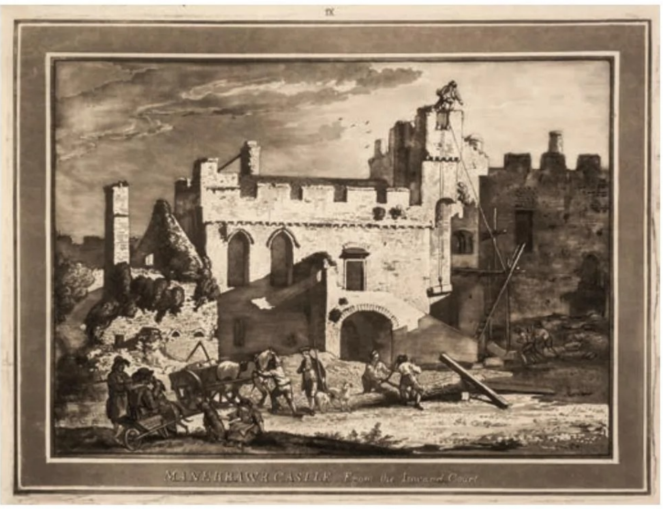
(1) £400 - £600



54* **Sandby (Paul, 1731-1809).** View of a bridge with horseman and bare tree, circa 1773, *pure aquatint printed in dark grey and blue, a fine impression of this experimental aquatint, on firm laid paper, inscribed verso in pen and ink, inscribed verso in pencil 'Experiment in aquatinta by J. P. Sandby / from ... Geo Smith / Derby' and in pen and ink 'H Sandby', trimmed to the subject, in very good condition, sheet size 11.4 x 19.6 cm (4 1/2 x 7 3/4 ins)*

This work appears to be an experimental aquatint by Paul Sandby's son, Thomas Paul Sandby, after a work by either George Smith of Chichester or Thomas Smith of Derby; the two names have been confused in this later inscription. H. Sandby would be Paul's wife or daughter.

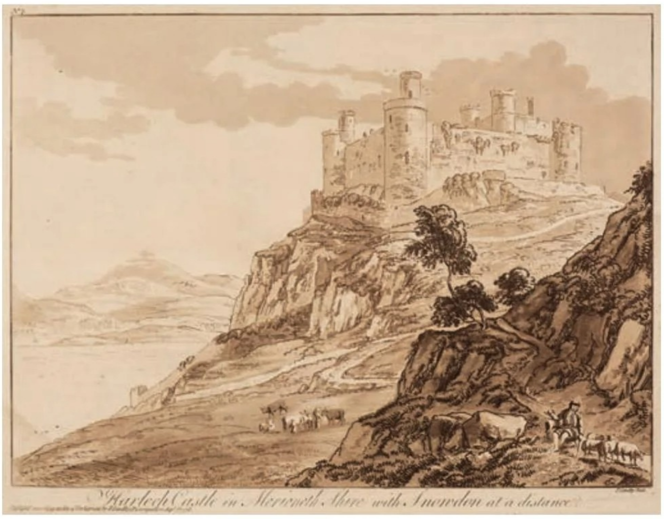
(1) £300 - £500


IX
MANERBAWR CASTLE From the Inward Court

55* **Sandby (Paul, 1731-1809).** Ten plates from XII Views in Aquatinta from drawings taken on the spot in South Wales, The First Set, 1775, *aquatint title page with dedication and nine aquatint views: Plate I, Chepstow Castle in Monmouthshire; Plate III, St Quintin's Castle near Cowbridge in Glamorgan Shire; Plate VI, Pembroke Castle; Plate VII, Part of the Remains of Llanphor near Pembroke; Plate VIII, Manerbawr Castle in Pembrokeshire; Plate IX, Manerbawr Castle From the Inward Court, Plate X, Carey Castle in Pembrokeshire, Plate XI, Benton Castle looking down the reach to Milford Haven, Plate XII, Episcopal Palace at St. David's, all etchings with aquatint, printed in variations of black and grey, bistre, and sepia, very fine, early, richly inked and atmospheric impressions of the first states (of three, four or five), the title page only state (before the edition published by Boydell), printing with clarity and contrasts, and subtle gradations in the aquatint, Plate IX with an indistinct Letters watermark, Plate XII with an indistinct circular watermark, all with margins, variously trimmed, some plates with pale waterstaining and a few paper splits in place, sheet size 36.2 x 53 cm (14 ¼ x 20 7/8 ins) and similar*

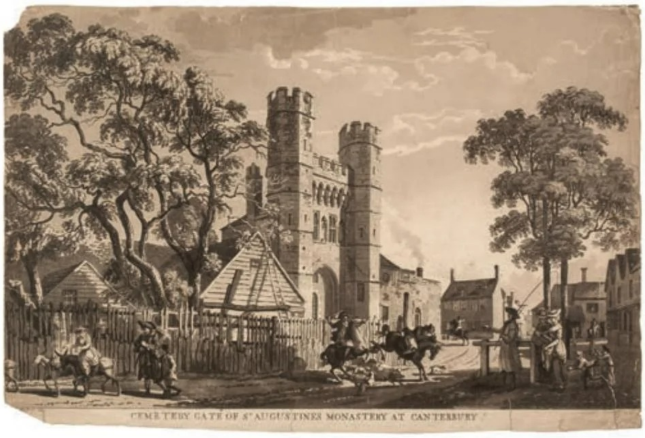
Gunn 196; 197 i/iv; 199, 202- 207 i/iii; 208 i/v. The first states of Sandby's major aquatint project before the additions of Boydell's or Sandby's address.

(10) £800 - £1,200


Harlech Castle in Merioneth Shire with Snowden at a distance

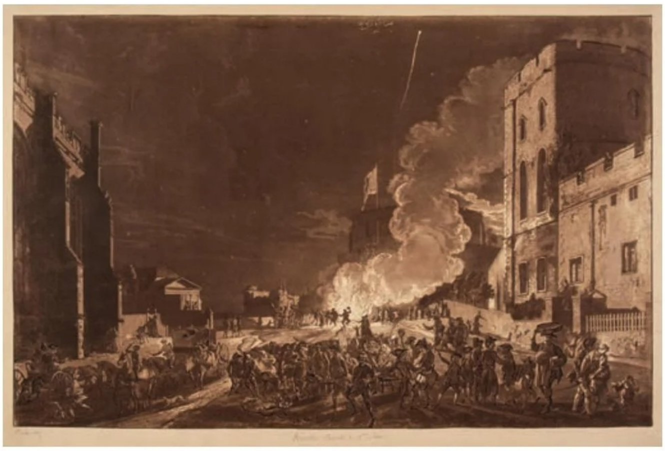
Lot 56

56* **Sandby (Paul, 1731-1809).** Views in Wales, 1775-1777, *etchings and aquatints printed in browns, including Manerbawr Castle in Pembrokeshire, (from Twelve Views in South Wales, 1775), etching and aquatint, a very good, rich impression of the first state (of two); Chepstow Castle in Monmouthshire, a very good impression of the first state (of three), some defects; St Quintin's Castle near Cowbridge in Glamorgan Shire, 1775-1776, a later impression of the third (final) state; View up North River from the House at Briton Ferry in Glamorganshire, a later impression of the second state (of three), some defects, all from Twelve Views in South Wales, 1775; Harlech Castle in Monmouthshire with Snowdon at a distance, a good but later impression and Conway in the county of Caernarvon (both from Twelve Views in North Wales,1776,) a later impression of Auvergne laid paper; The Entrance to Chepstow Castle (from Twelve Views in Wales, 1777), a very good impression of the only state; and three further works from Twelve Views in Wales: Inside View of Chepstow Castle looking Eastwood, a later impression on Villedary paper with a Crowned Fleur de Lys within Shield watermark with pendant Initials (Heawood 262), Traeth Mawr in the Road to Caernarvon from Festiniog, on J. Whatman laid paper, presumably a later impression of the first state (of two), and Denefawr Castle, a good impression of the only state on Auvergne laid paper, all prints on laid paper, trimmed variously, with margins or to the borderlines, occasional waterstains and tears in the margins, generally in good to fair condition, sheet size 29.2 x 40.6 cm (11 1/2 x 16 ins) and smaller*
Gunn (respectively) 204, 197, 199, 220, 201, 224, 234, 236, 237, 242.
(10) £150 - £200

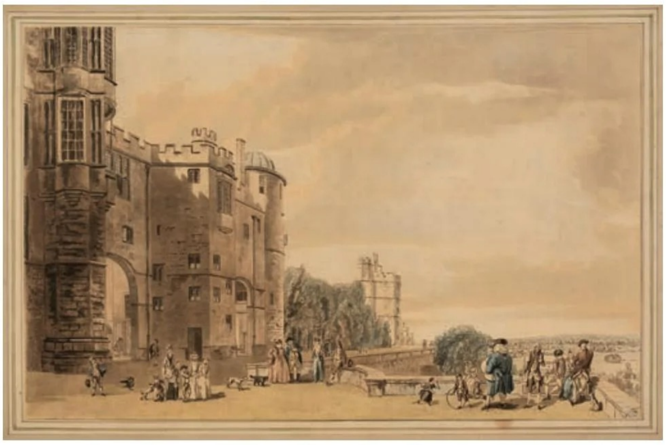

CEMETERY GATE OF St AUGUSTINES MONASTERY AT CANTERBURY

57* **Sandby (Paul, 1731-1809).** The Entrance of Warwick Castle from the Lower Court (from Four Views of Warwick Castle,1776), *aquatint with etching printed in bistre, a very good impression of presumably the second (final) state, on Villedary laid paper with a Fleur de Lys within Shield surmounted by a Crown watermark (Heawood 1833), with pendant letters VDL, together withanother view from the same series: Part of Warwick Castle from the S.E., aquatint with etching printed in bistre, some condition defects, together with five plates from Miscellaneous Aquatints: Duke of Montagu's, Black Heath, etching with aquatint printed in brown; two impressions of Cemetery Gate of St Augustine's Monastery at Canterbury, 1782-89, aquatints printed in black and grey, fine, rich and bright impressions, one with a circular watermark; and two impressions of Tunbridge Castle, aquatints, one printed in bistre and one in black and grey, each with Auvergne laid paper with a Name of Jesus within oval surmounted by a cross watermark (Heawood 2952); plus Inside View of Chepstow Castle looking Eastwood, with a circular watermark, all on laid paper; and an impression of Windsor Castle from the Lower Court on the 5th Novr. on wove paper*
Gunn 210, 212, 325 & 328.
According to Gunn there are likely two states of The Entrance of Warwick Castle from the Lower Court; she cites an impression at the Yale Centre for British Art, New Haven (B1977.14.13012), which has clear white edged clouds, but no birds.
(9) £200 - £300

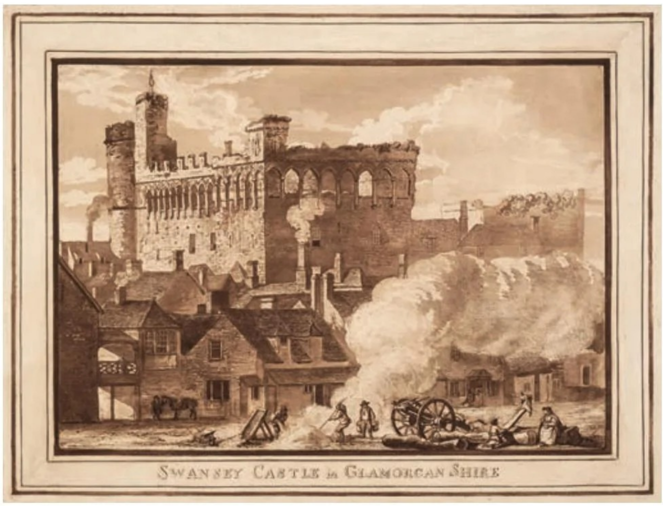
58 **No lot**



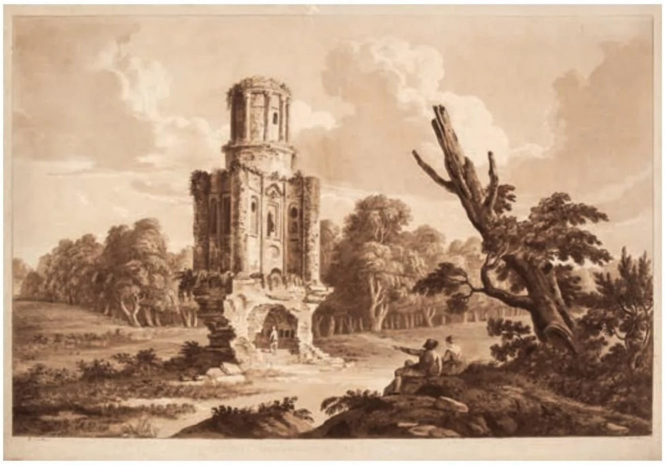
59* **Sandby (Paul, 1731-1809).** Four plates from Six Views of Windsor and Eton, 1776-1777, *etchings with aquatint, including a rare signed proof before letters of Windsor Castle from the N.W. a fine, atmospheric early impression of the second (final) state, with the flag dark against the sky, signed, inscribed, titled and dedicated by the artist in pencil 'WINDSOR CASTLE from the North West, Published / 1 Sept 1776 / To his Grace the Duke of Montagu – Three Views of the Royal Castle of Windsor are most respectfully inscribed by his Grace's most obedient & most obliged humble servant / P. Sandby R.A.', backed on stiff laid paper; a further rare trial proof of Windsor Castle from the N.W. with the flag lacking, a fine rich impression on Auvergne laid paper with the Encircled Cross (cf. Heawood 3306), trimmed to the borderline and window mounted, some skinned patches in the lower half of the sheet verso Eton College from Crown Corner, 1776, etching with aquatint printed in bistre, a fine, atmospheric impression of the first state (of two), before re-work to the sky, printing with rich contrasts, on Auvergne laid paper with the Letters watermark (cf. Heawood 3306), trimmed to the borderline, some faint scattered foxmarks; Windsor from Eton, etching with aquatint printed in bistre, a fine, rich impression of the first state (of two), again before changes to the sky, on Auvergne laid paper with the Encircled Cross and Letters watermark (Heawood 3306), with margins, some faint scattered foxmarks; and Windsor Hundred Steps, from Views of Windsor Castle, Small Set, circa 1777, outline etching printed in bistre, on laid paper with a Sphere watermark (related to Heawood 511) backed with stiff card with a Fleur de Lys watermark, unframed, sheet 39.4 x 54.4 cm (15 1/2 x 21 3/8 ins) and smaller*
Gunn 230, 231, 226 (respectively).
(5) £200 - £300



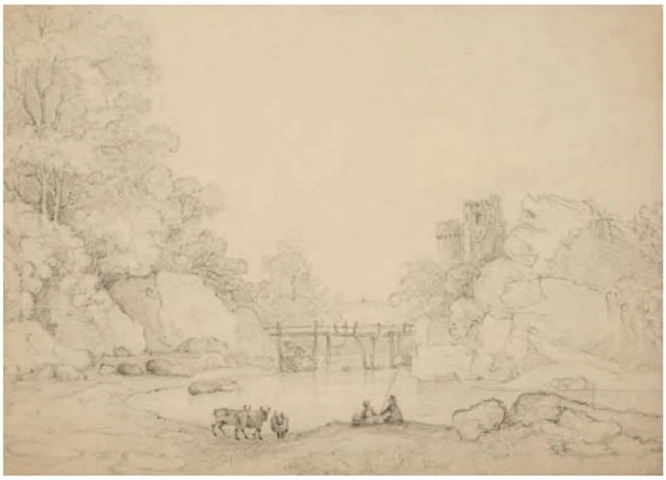
60* **Sandby, Paul (1731-1809).** Windsor Terrace looking Westward (from Six Views of Windsor and Eton), 1776, *etching with aquatint and extensive hand colouring in watercolours. state uncertain as trimmed to the subject, on laid paper backed with thick laid card, with a watercolour border, in very good condition, 28.7 x 44.9 cm (11 1/4 x 17 5/8 ins), unframed*
Gunn 228.
(1) £200 - £300


SWANSEY CASTLE in GLAMORGAN SHIRE

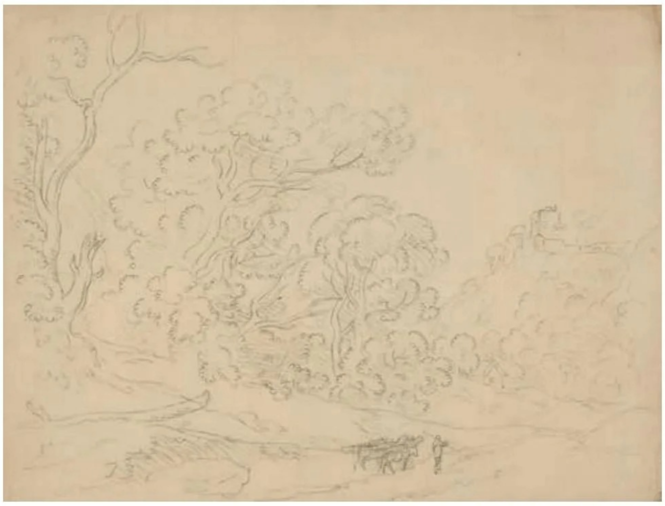
61* **Sandby (Paul, 1731-1806).** Swansey Castle*, 1777, etching with aquatint, a fine, rich impression printed in subtly graduated browns and sepia, on Auvergne laid paper (watermark related to Heawood 3416); together with Plate VII from XII Views in Aquatinta From Drawings Taken on the Spot in South Wales, The First Set 1775: Part of the Remains at Llanphor near Pembroke, etching with aquatint printed in black and grey, a fine, rich impression of the first state (of three), before the edition published by Boydell, plus three further plates from Views in South Wales (The First Set), including two impressions of the title page, good impressions though printing slightly unevenly, one with part of a Letters watermark; and Plate I, Chepstow Castle in Monmouthshire, 1775, etching with aquatint printed in sepia, a good impression of the second state (of three), published by Boydell, with a Fleur de Lys watermark, a little marred by pale staining, and Carew Castle (from Twelve Views in Wales, Third Set, 1777), aquatint printed in sepia and brown, a very good impression, on laid paper with a Cross and pendant letters within an Oval watermark (related to Heawood 922), trimmed on the platemark, all on laid paper; sheet size 35.5 x 53 cm (14 x 20 7/8 ins) and smaller*
Swansey Castle, intended for the first set of Views in South Wales, was rejected by Sandby.
Gunn (respectively) 310, 203 i/iii,196 (2), 197 ii/iii, 239.
(6) £300 - £500



62* **Sandby (Paul, 1731-1809).** Sepulchral Monument at Old Capua (from Views in and around Naples, after Pietro Fabris), 1778, *a fine impression, printed in browns: and four plates from Ionian Antiquities (1779-1780): Inside of the Ruin at Troas, aquatint with etching printed in sepia and brown two impressions, the first a fine, rich impression of the first state (of two) on Auvergne laid paper, the second a very good impression of the second (final) state, with the publication line, trimmed on the platemark at top and bottom, fractionally within subject at left and right, The Temple at Sunium, and Miletus, aquatints with etching printed in brown and sepia, fine, rich impressions of the first states (of two), The Temple at Sunium on laid paper with a Name of Jesus with Cross and Heart within a Circle watermark (Heawood 2997, dated 1767) and a Letters watermark, trimmed to the borderline, some defects; Miletus on Auvergne (?) laid paper, trimmed to the borderline, retaining the title, a small split and a couple of associated small areas of surface loss in the sky towards the right of subject; sheet size 35.8 x 54.8 cm (14 1/8 x 21 1/2 ins) and slightly smaller*
Gunn 257, 271, 274 i/ii and ii/ii, 275 i/ii.
(5) £200 - £300

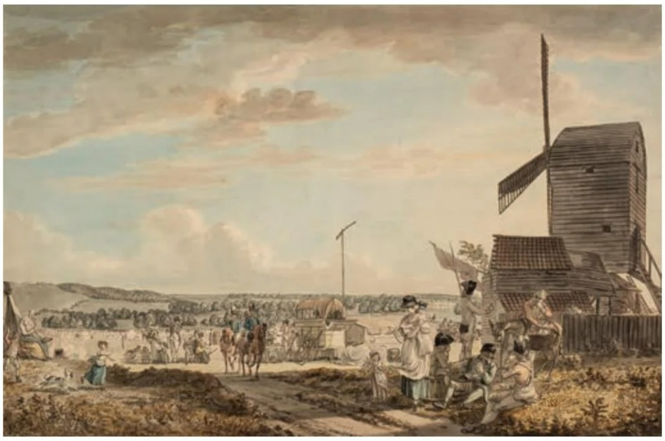


63* **Attributed to Paul Sandby (1731-1806).** View of a Scottish river with fishermen and cattle, wooden bridge and castle, circa 1780s, *pencil on laid paper, inscribed in pencil in an old hand to verso 'C ... + Bridge / ? by PS', the upper right corner tip lost, sheet 21 x 27.5 cm (8 ¼ x 10 7/8 ins)*
(1) £200 - £300



64* **Attributed to Paul Sandby (1731-1806).** Wooded Landscape with cattle drovers, *pencil on laid paper with a partial Initial watermark, inscribed in pencil verso 'by Paul Sandby', sheet size 21.8 x 28 cm (8 1/2 x 11 ins)*

(1) £200 - £300

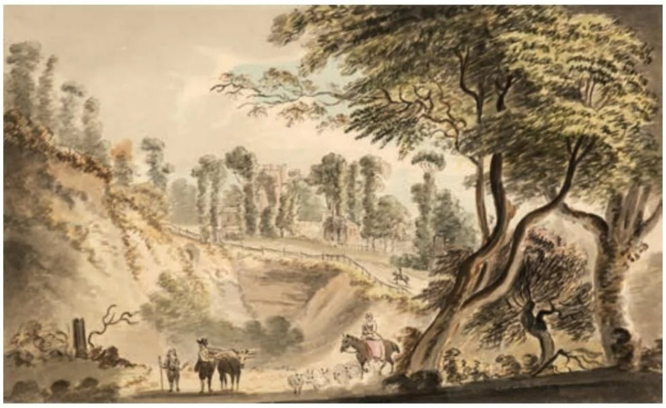


65 **Sandby (Paul, 1731-1809).** The Encampment on Blackheath (from Four Views of Military Encampments), 1783, *etching with fine hand-colouring (by the artist or a pupil of his), on laid paper with a Villedary watermark with crowned Fleur de Lys and pendant initials VDL, trimmed to the subject, inset to modern cream laid paper, in very good condition, the watercolour pigments bright and fresh, 29.8 x 45.2 cm (11 3/4 x 17 3/4 ins), window-mounted*

Gunn 284.

In her catalogue Gunn refers to Sandby's habitual use of Villedary paper, watermarked with a shield surmounted by a Fleur de Lys.

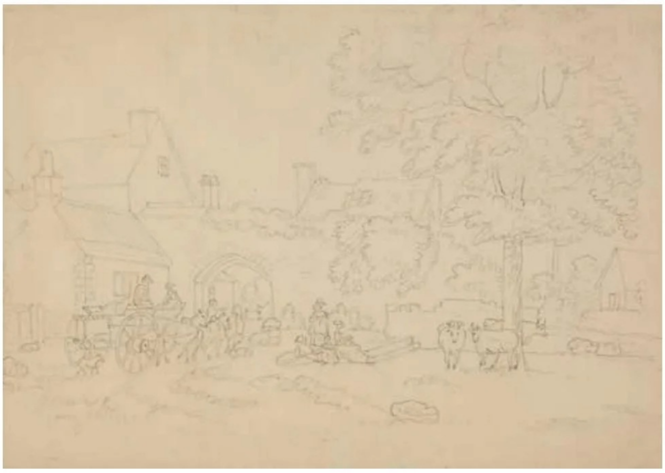
(1) £300 - £500



66* **After Paul Sandby (1731-1809).** Rustic scene with countryfolk droving sheep in a wooded park landscape, a church beyond, circa 1785, *watercolour on card backed with laid paper, inscribed verso in pen and blue ink 'Miss E. Vardy's Painting / & given to me Sep.tr 1849.', further inscribed in pencil 'after Paul Sandby' / ... 1785' and 'Eliza Sandby' written next to 'me' in pen and blue ink, 15 x 24.8 cm (5 7/8 x 9 3/4 ins)*

This is probably a work undertaken by a pupil of Paul Sandby's, either under his direction or from a work by him.

(1) £200 - £300

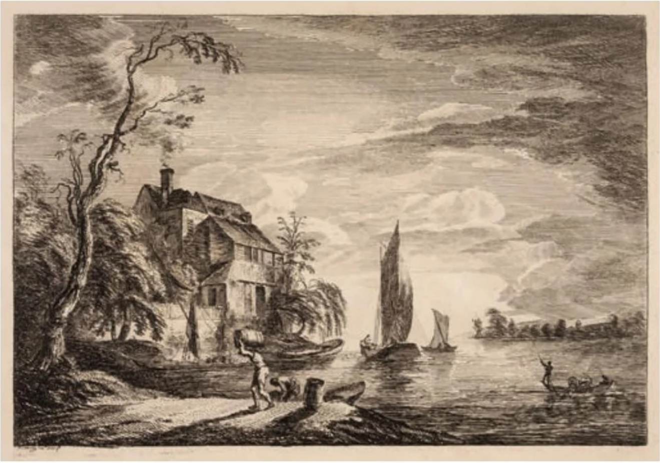


67* **Sandby (Paul, 1731-1806).** View of the Village of Abbey on the Wye, *circa 1770's, pencil on wove paper, inscribed in pencil verso 'Sketch for View of the Village of Abbey on the Wye / Drawn by P. Sandby R.A. / Engraved by him in aquatinta', 213 x 202 mm (8 3/8 x 7 7/8 ins)*

This drawing appears to be a preliminary sketch for an aquatint of the village of Abbey on the Wye, a Welsh view not included in the published Welsh sets, made by Sandby sometime in the 1770's. The same composition appears in a later aquatint, of which the British Museum holds a unique hand coloured impression, engraved by Sandby after a drawing by Thomas Rackett, which was issued after Sandby's death by Thomas Palser in 1812 (museum number 1904,0819.692).

See Gunn, The Prints of Paul Sandby (1731-1809): a catalogue raisonné (2015), number 315.

(1) £200 - £300

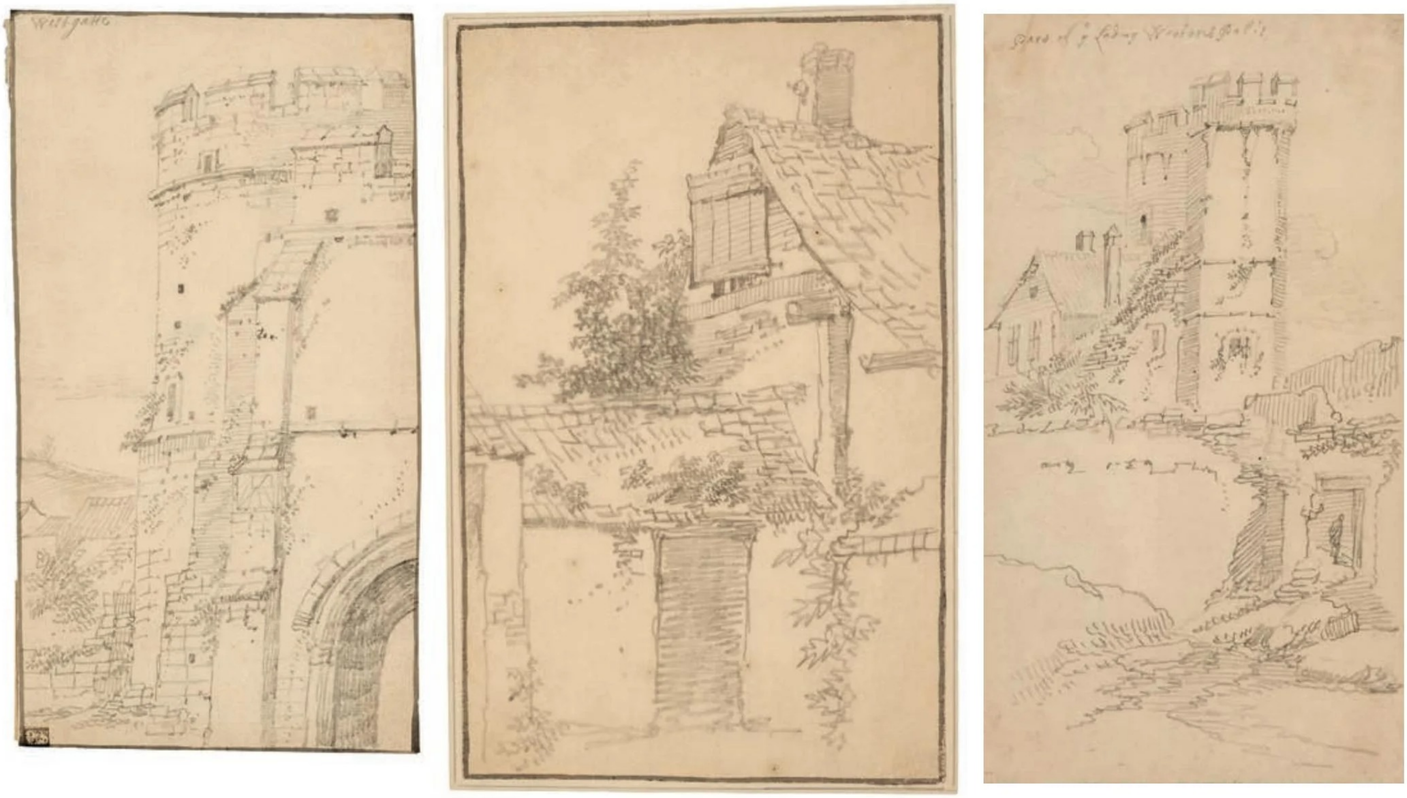


Lot 68

68* **Sandby (Paul, 1730-1809).** Album of 56 etched landscapes and figure subjects, 1747-1758 [but circa 1815], *originally executed 1747-1758, final states on Whatman wove paper dated 1815, including 20 figure subjects, 32 landscape subjects, including the three complete sets of Scottish Landscapes (first set, oval, together with one oval landscape etching by Francis Vivares; the second set, vertical; the third set, horizontal), and the complete set of Six Ruins, some pale mottled foxing towards the edges of the album sheets, bound in marbled paper covered boards, gilt tooled leather spine and corners, some wear and tear, the front cover detached, inscribed within 'Mary Spuring (?)/ Heath Lodge / Thornton Heath' album size 26.5 x 40.5 cm (10 3/8 x 16 1/4 ins)*

Gunn (references in order of appearance in the album, one print per sheet unless stated otherwise): 80, 102; nos. 50, 54, 64, 67, 70, 71 printed on one sheet; 87, 89, 90, 91, 92, 93, 94, 95; nos. 44, 45, 61, 62, 68, 69 printed on one sheet; nos. 48, 51, 55, 57, 63, 103 printed on one sheet; nos. 73, 76, fig. 58 (one plate by Francis Vivares) printed on one sheet; 96, 72; nos. 32, 47, 59, 60, 66 printed on one sheet; nos. 74, 75, 77 printed on one sheet; 83, 85, 88, 78, 79, 86, 84, 107, 81, 106, 110, 82, 108, 109, and 105.

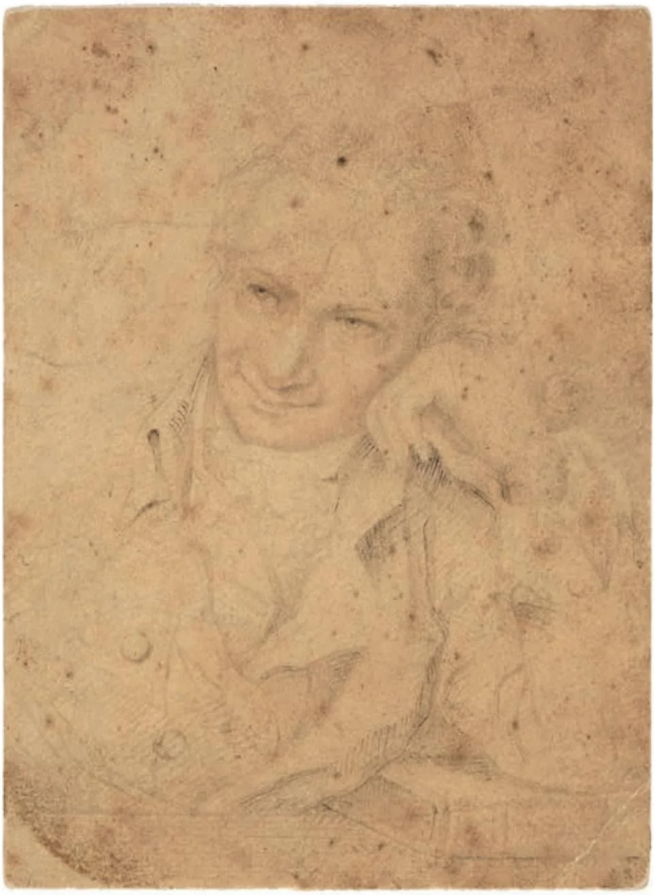
(1) £300 - £500


Westgatte
Part of ye Laday Wistons Palis

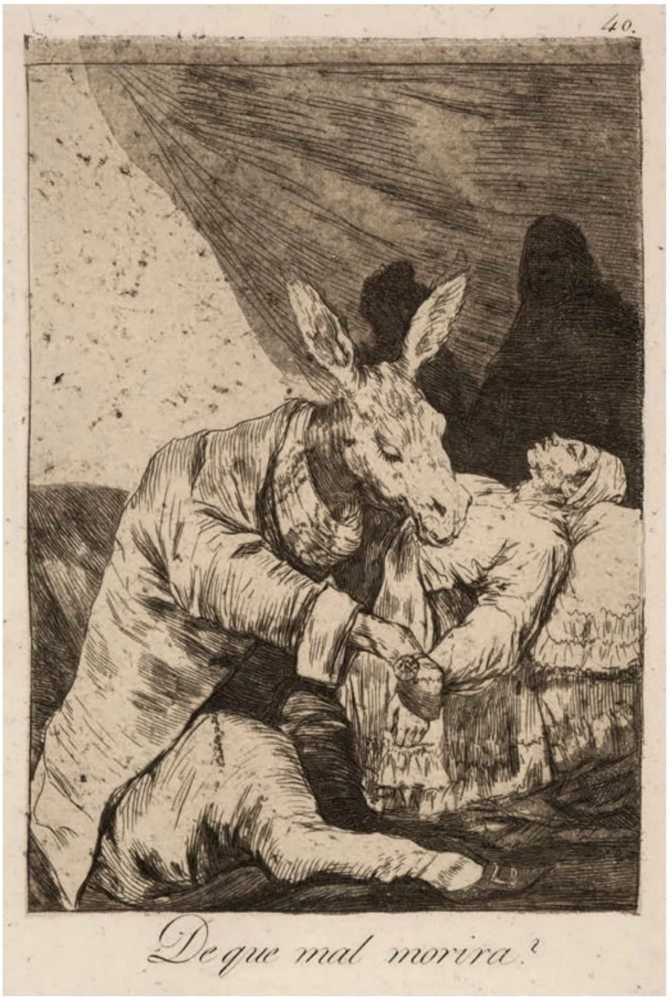
69* **Attributed to Francis Place (1647-1728).** View of West Gate [Canterbury?], 'Part of ye Laday Wistons Palis', and A View of Rustic Cottages, probably early 18th century, *pencil on laid paper, the first with a partial Strasbourg Bend watermark, the first and third with a borderline drawn in pen and grey ink, the first with Sandby's monogram stamp lower left (Lugt 2112), inscribed upper left 'Westgatte' in pencil, sheet size 219 x 120 mm (8 5/8 x 4 3/4 ins), the second titled in pencil at upper edge, sheet size 22 x 12 cm (8 5/8 x 4 ¾ ins), the third inscribed in pencil verso 'Sir Bruce Ingram' verso, a short tear lower right corner, adhered to the mount at the remaining corners, sheet size 225 x 142 mm (8 3/4 x 5 5/8 ins), loosely contained in a folded paper sleeve bearing notes on provenance*

Provenance: View of West Gate, Canterbury: Paul Sandby (1731-1809), his collector's mark lower left (Lugt 2112); View of Rustic Cottages: Sir Bruce Ingram (1877-1963, see Lugt 1405a), according to a pencil inscription verso. The paper folder containing the drawings is inscribed in pencil '? by / Francis Place./ Ex colln Paul Sandby / Ex colln Sir Bruce Ingram'.

(3) £200 - £300

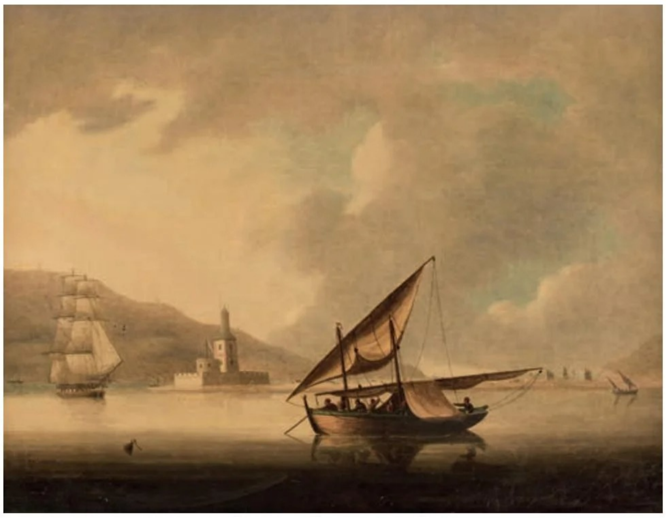


70* **Cosway (Richard, 1742-1821).** Portrait of Paul Sandby, circa 1790, *pencil on stiff wove paper, inscribed verso 'given me by George Peake / Trinity Parsonage Abergavenny / on the death of his father Rev M. Peake / 22 Feb 1880', sheet size 119 x 87 mm (4 5/8 x 3 3/8 ins), together with the original copper plate engraved after the portrait by Richard Dagley (published in the Library of the Fine Arts in December 1831), and two impressions of the published stipple engraving, one on thin wove paper, and one printed in colours on stiff wove paper, with a Letters watermark*
(4) £500 - £800

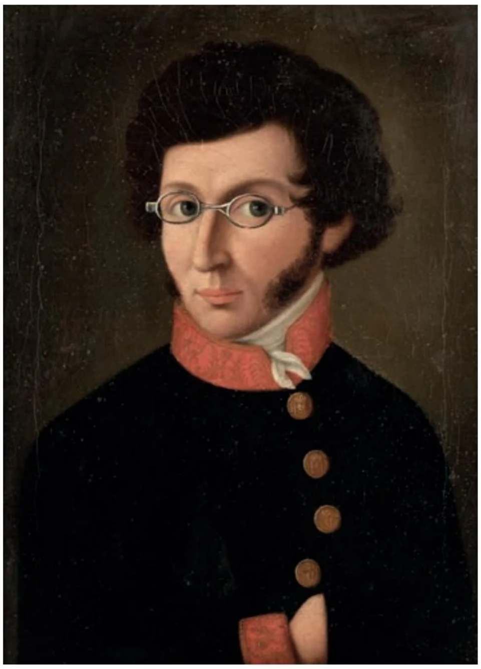


71* **Goya (Francisco, 1746-1828).** De que mal morira? (What illness will he die from?), 1796-97, *etching with aquatint, from Los Caprichos, plate 40, the 6th state, printed by the Calcografia for the Real Academia, 1890-1900, 215 x 150 mm (8 1/2 x 6 ins), with margins, framed and glazed, with label of Goldmark gallery label to verso*
(1) £200 - £300

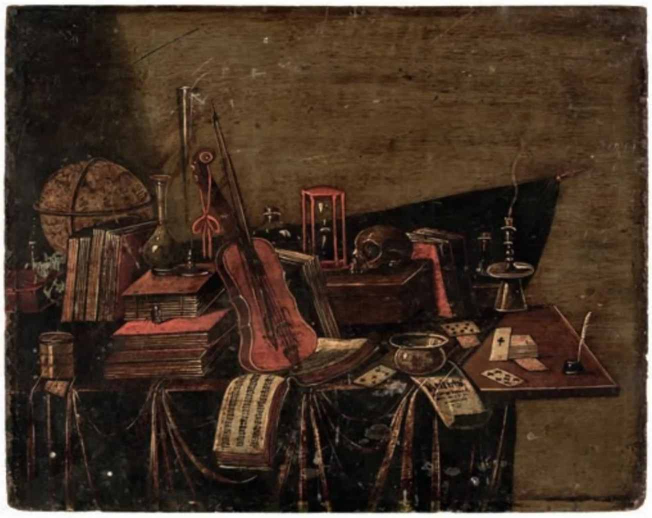
## 19TH CENTURY PAINTINGS & WATERCOLOURS



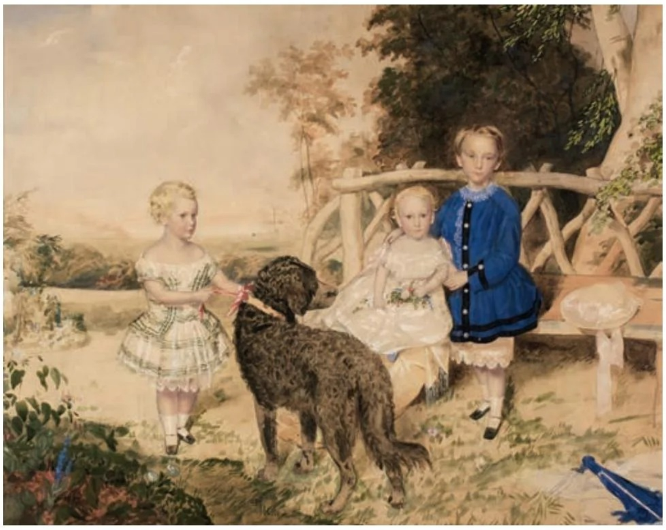
72* **Attributed to Thomas Buttersworth (circa 1768-1842).** Shipping in an estuary with sea fort, *oil on canvas, with figures in a sailing vessel flanked by a single deck square-rigged man o' war and other small sailing vessels, with a fortification at the foot of cliffs behind, re-lined, 30 1/2 x 40.5 cm (12 x 16 ins), framed (36.8 x 47 cm)*
(1) £300 - £500



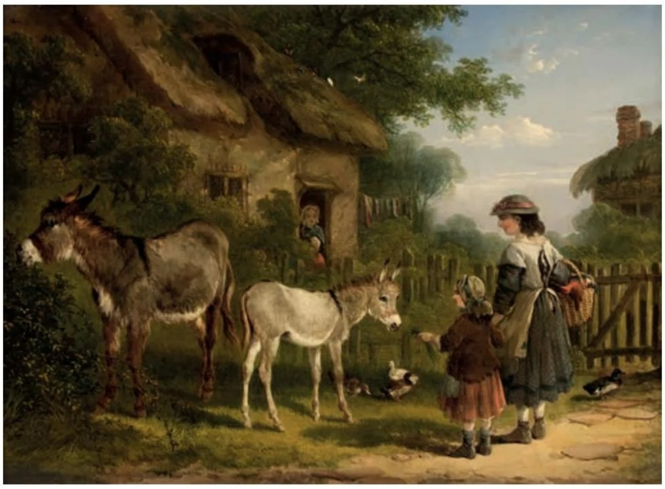
73* **Naive School.** Portrait of a young Prussian Gentleman, circa 1820, *oil on canvas, a fine half-length portrait of a young man with dark hair and side whiskers, wearing oval glasses, a white cravat, and a ceremonial dark coat with gilt embroidered scarlet collar and cuffs, and armorial brass buttons impressed with a Prussian crown above a rampant lion, overall craquelure, re-lined, some small repairs and retouching, 32.5 x 25.7 cm (12 3/4 x 10 1/8 ins), gilt moulded frame (48.5 x 40.5 cm)*
(1) £400 - £600



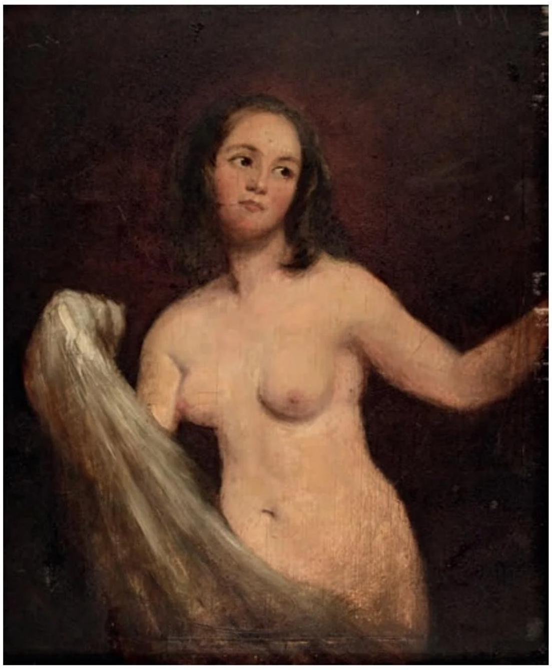
74* **Dutch School.** Vanitas still life, with globe, books, musical instrument, hourglass, skull, playing cards, and candle stick on a partly draped table, early to mid 19th-century, *oil on wood panel, some surface marks and light discolouration due to age, 27 x 34 cm (10 1/2 x 13 3/8 ins), unframed*
(1) £200 - £300



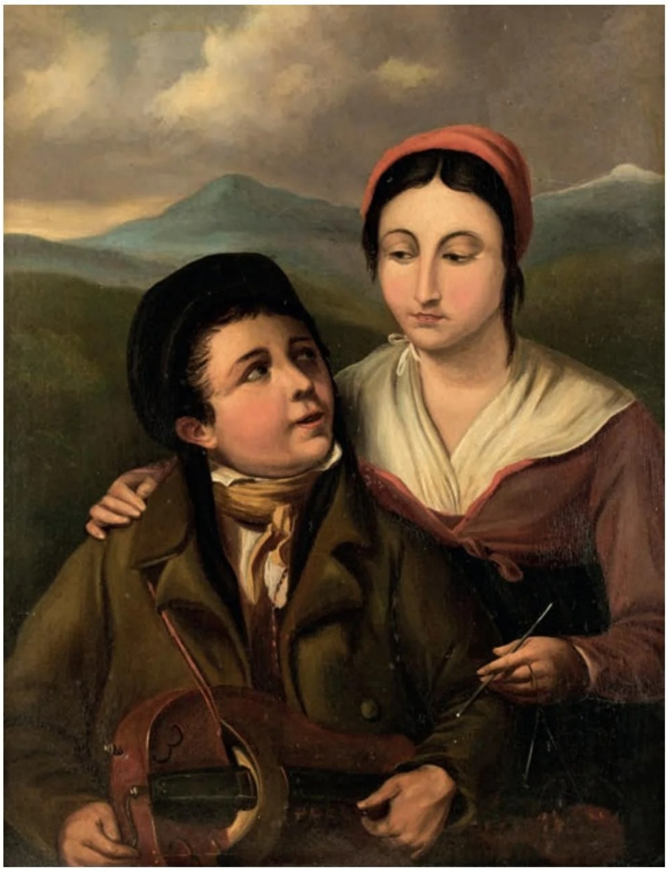
75* **English School.** Group portrait of three children by a rustic seat with dog, circa 1840's, *watercolour and pencil on paper, laid onto card, some fading, image size 52.5 x 62.5 cm (20 5/8 x 24 5/8 ins), sheet size 54.8 x 68 cm (21 1/2 x 26 3/4 ins), mounted, framed and glazed (67.5 x 80 cm)*
(1) £300 - £500



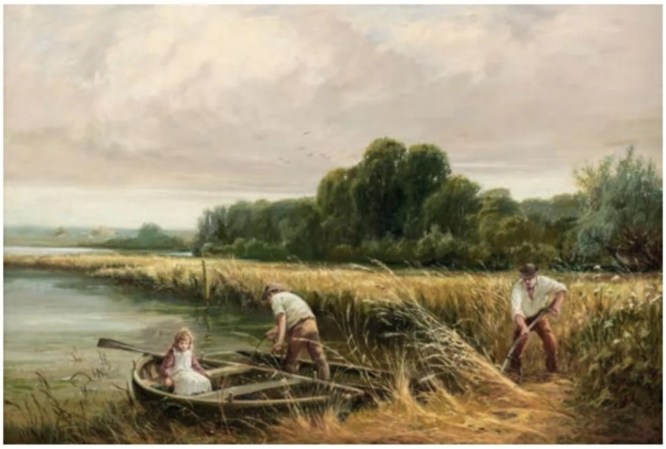
76* **Attributed to William Shayer (1787-1879).** Cottage scene with children and donkeys, *oil on canvas, depicting 2 young peasant girls, the elder with a basket over her arm, the younger proffering some grass to the smaller of 2 donkeys outside a thatched cottage with lattice windows, with a woman watching from the doorway, and washing hanging on a line in the garden, with modern re-lining and restoration, 30.6 x 41 cm (12 1/8 x 16 1/8 ins), gilt moulded frame (45.2 x 55.6 cm)*
(1) £200 - £400



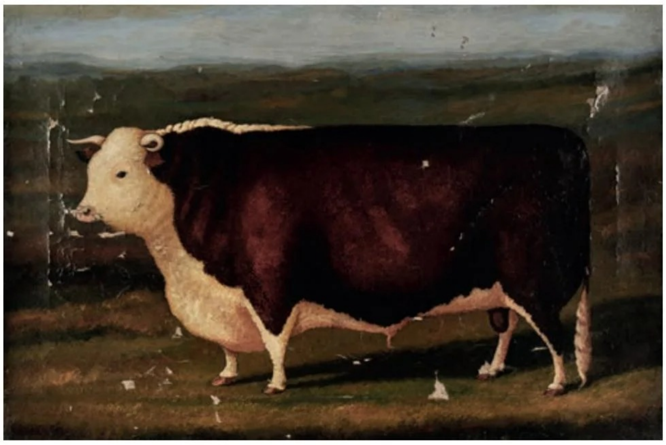
77* **Manner of Théodore Chassèriau (1819-1856)**. Female nude, *oil on board, depicting a young woman holding a draped piece of fabric in front of her naked torso, inscribed in pencil in early hand 'Chasseriau' and again in early 20th century hand 'Th Chasseriau 1819-1856' to verso, sheet size 33 x 27 cm (13 x 10 5/8 ins), framed (41.5 x 35.5 cm), together with a portrait of a young boy, oil on canvas, laid onto board, depicting a child with blue eyes, blond curly hair and rosy cheeks, paper label with contemporary manuscript inscription 'C. de Steuben' (Charles de Steuben 1788-1856) to verso, sheet size 27 x 19.5 cm (10 5/8 x 7 5/8 ins), framed (33.5 x 26.5 cm)*
(2) £300 - £500



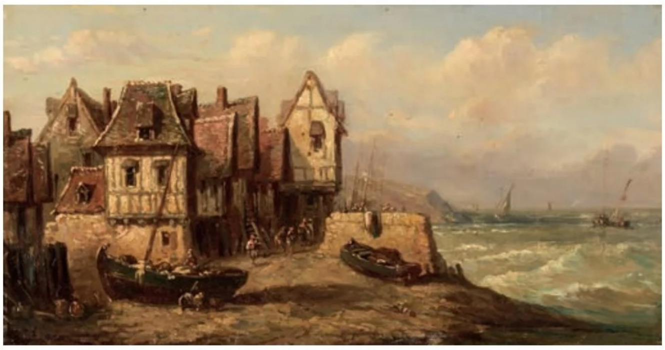
78* **Continental School.** Hurdy-Gurdy player with female companion, mid 19th century, *oil on wood panel, depicting a young man with a hurdy-gurdy around his waist, a woman standing with one arm around the man, holding a triangle, 34.4 x 28 cm (13 1/2 x 11 ins), remnants of label to verso 'Manchester Techni, Ricker? 84, 8 Moult Street', previous auction stickers to verso, framed (41 x 34.2 cm)*
(1) £200 - £300



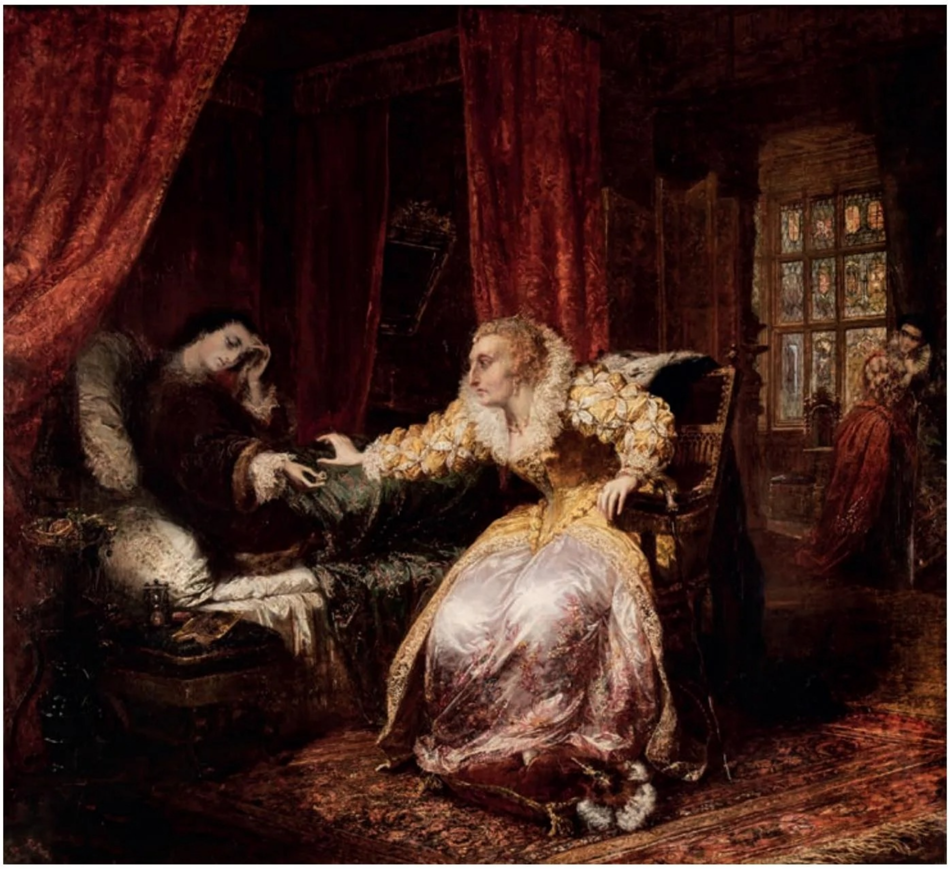
79* **English School.** The Marsh Reed Cutters, mid 19th century, *oil on canvas, depicting two labourers, one scything reeds on the edge of a marsh by a river, the other mooring a small rowing boat with a young girl seated in it, possibly East Anglia, indistinct monogram to lower right, 30.7 x 46 cm (12 1/8 x 18 1/8 ins), title in ink to verso of stretcher, no. 68 to upper verso of canvas, framed (39 x 54 cm)*
(1) £200 - £300



80* **Naive School.** A Hereford Bull, mid 19th century, *oil on canvas, monogrammed 'SH?' to lower right, image flaked and chipped with slight loss, contemporary stretcher, 51 x 77 cm (20 x 30 ins), unframed*
(1) £300 - £400



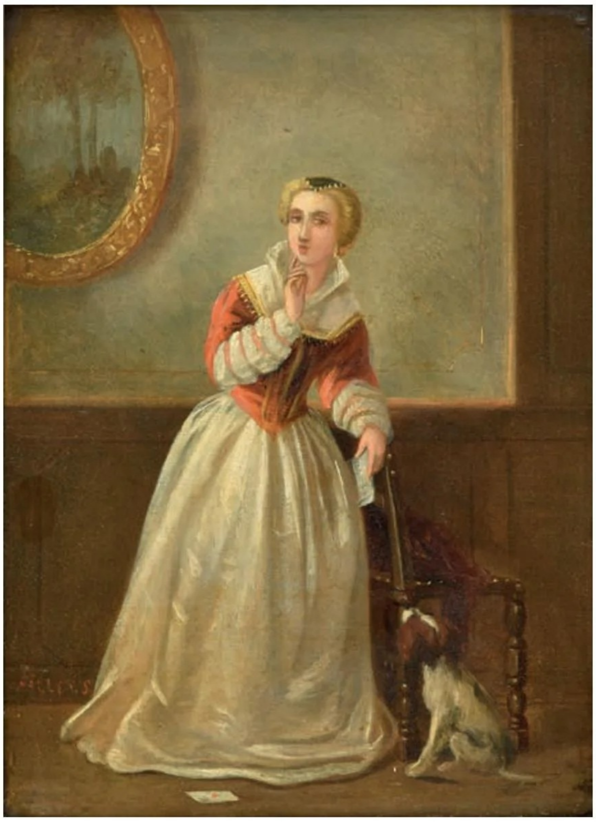
81* **Dupré (Jules, 1811-1889).** French Coastal Scene, 1853, *oil on wood panel, coastal landscape in northern France with houses and boats ashore and on the sea, people, signed with initials JD and dated 1853 lower left, 18.5 x 36 cm (7 1/4 x 14 1/8 ins), label to verso 'L'Atelier, J. Duretz, 3. Rue Macé, Cannes - T.932', pencil notes to verso of frame 'TEPPER louis XV tres ajouie', gilt frame (25 x 42 cm)*
(1) £200 - £400



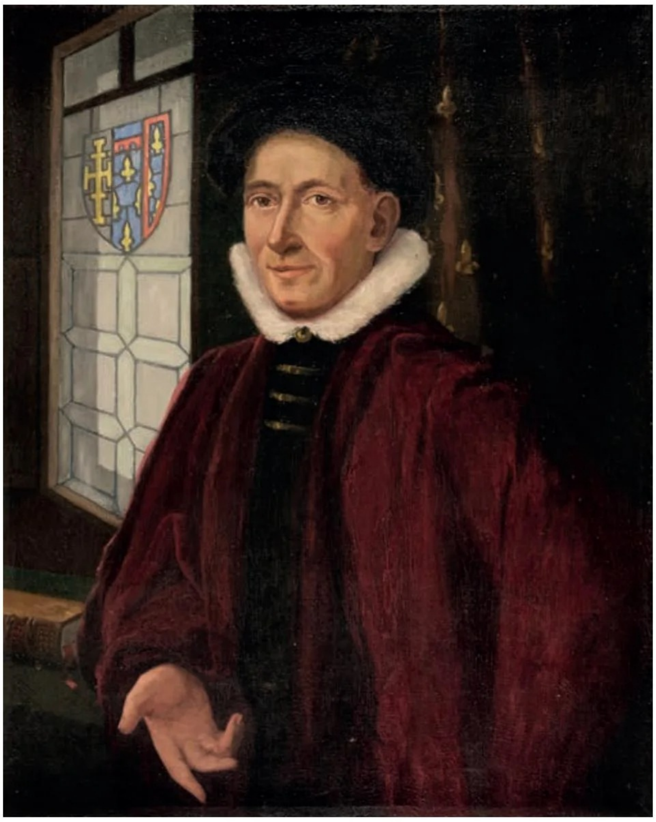
82* **Levin (Phoebus, 1836-1878).** The Countess of Nottingham on her Death Bed Returning Essex's Ring to Queen Elizabeth I, *oil on canvas, signed 'P. Levin' lower left, 95 x 88 cm, contemporary label to verso (chipped)*

An evocation of the romantic myth of the Earl of Essex given a ring by Elizabeth I as he went off on military campaigns, with the promise if he returned it she would protect him unconditionally. Years later, according to the story, awaiting execution in the Tower of London, Essex threw the ring out of the window to a young lad below, instructing him to take it to his loyal friend Philadelphia, Lady Scrope, but he mistakenly gave it to her sister Katherine, the Countess of Nottingham, instead, who was married to Essex's nemesis Charles Howard, Lord High Admiral. He made sure the queen never received it. Two years later, the Countess, on her death bed, requested to see Elizabeth and confessed she had concealed the ring from her and asked for forgiveness. The queen in a rage struck Katherine declaring "God may forgive you but I never can".

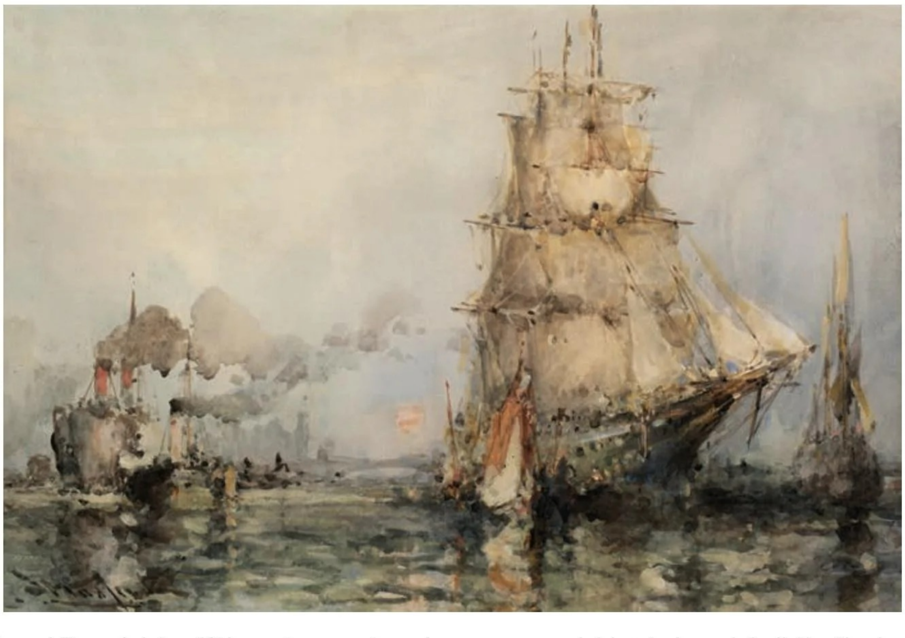
Phoebus Levin was a German painter working in London between 1855 and 1878, best-known for his 1864 painting of *The Dancing Platform at Cremorne Gardens.*
(1) £400 - £600



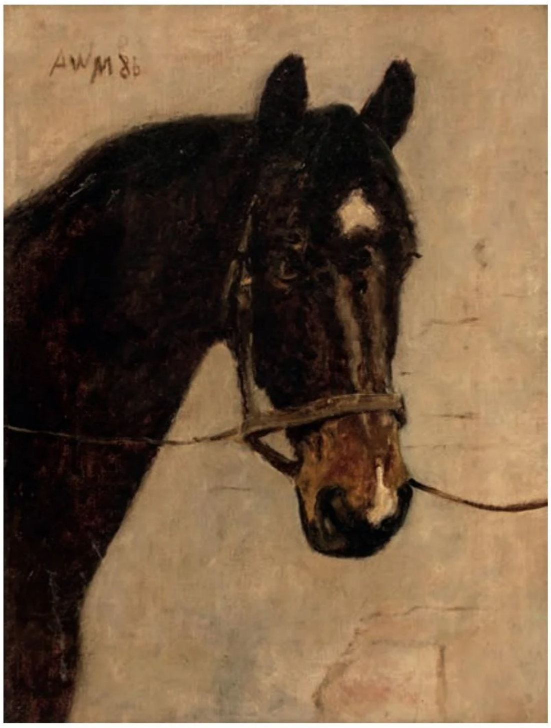
83* **Willems (Florent, 1823-1905).** The Letter, *oil on panel, showing a young Flemish woman in 17th century costume resting against a chair, holding a letter, with a spaniel beside her, signed lower left, 30 x 22.5 cm (12 x 8 3/4 ins), gilt moulded frame (45.5 x 36.5 cm)*
(1) £200 - £300



84* **Cordier (Henry Charles, 1827-1905).** Portrait of a French Nobleman, thought to be King Charles VII, *oil on canvas, depicting a man dressed in 16th century attire, standing in front of a cloth drape with fleur de lys pattern, to the side a stained glass window with armorial of Louis II of Anjou, signed lower left 'H Cordier', 81.4 x 65.5 cm (32 x 25 3/4 ins)*
(1) £1,000 - £2,000



85* **Dutch School.** Outward Bound, later 19th century, *watercolour on paper, laid onto board, indistinctly signed lower left, sheet size 38.6 x 56.5 cm (15 1/4 x 22 1/4 ins), framed and glazed (63.5 x 80.5 cm)*
(1) £200 - £300



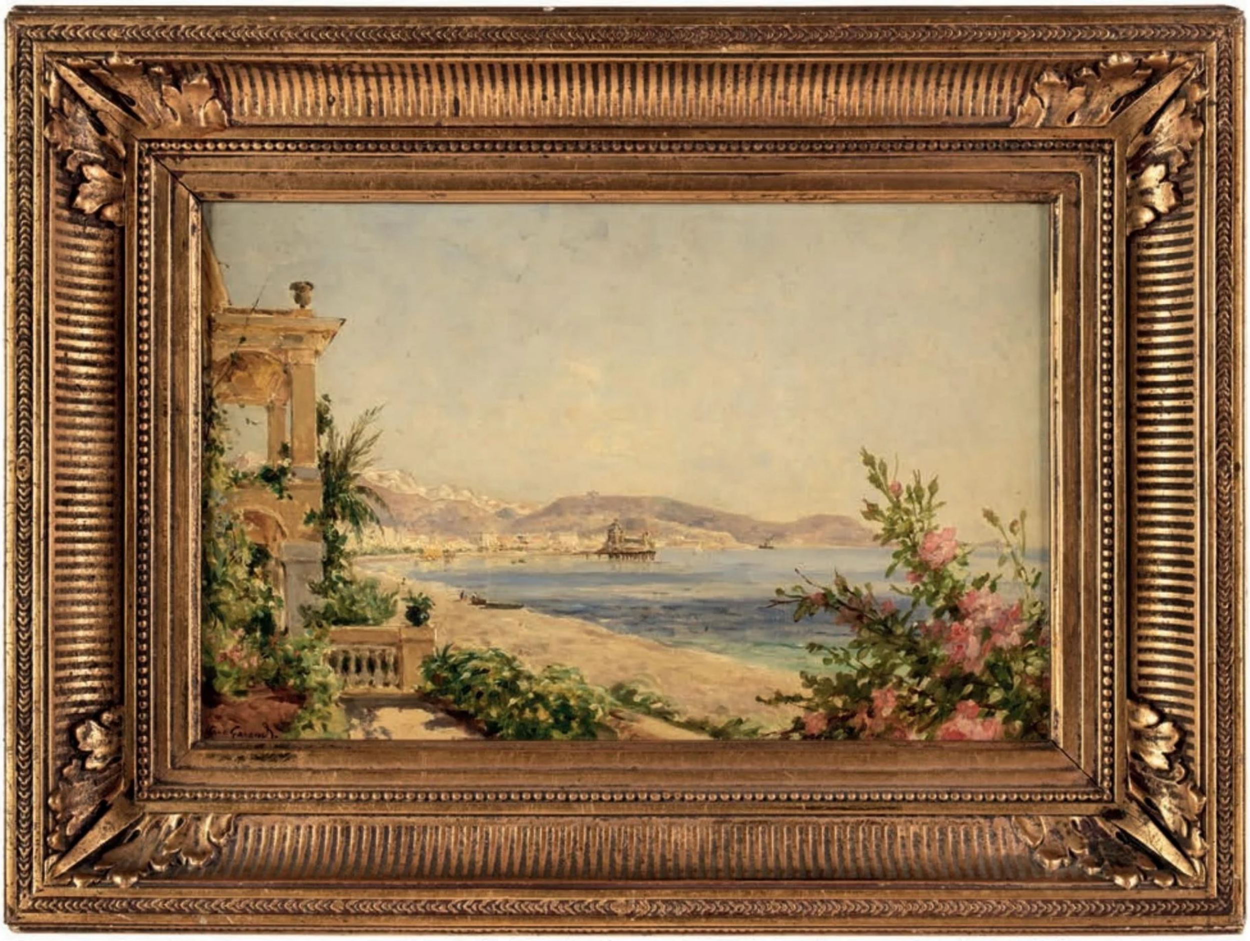
Lot 86

86* **English School.** Portrait of a horse, 1886, *oil on canvas, head and neck portrait of a brown horse, with white star and snip, wearing a leather head collar, ears pricked forward, initialled A.W.M. and dated '86 to upper left, faint dent to back of neck, very slight stretching of the canvas towards lower left corner, 40.8 x 30.6 cm (16 x 12 ins), framed (50 x 40 cm), together with another similar, by the same artist, oil on canvas, head and neck portrait of an unmarked brown horse, with leather head collar and ears pricked forward, initialled A.W.M. and dated '86 lower left, puncture just above initials, 41.2 x 31.2 cm (16 1/4 x 12 1/4 ins), framed (51 x 41 cm), label of F.G. Lawrence & Sons attached to rear*

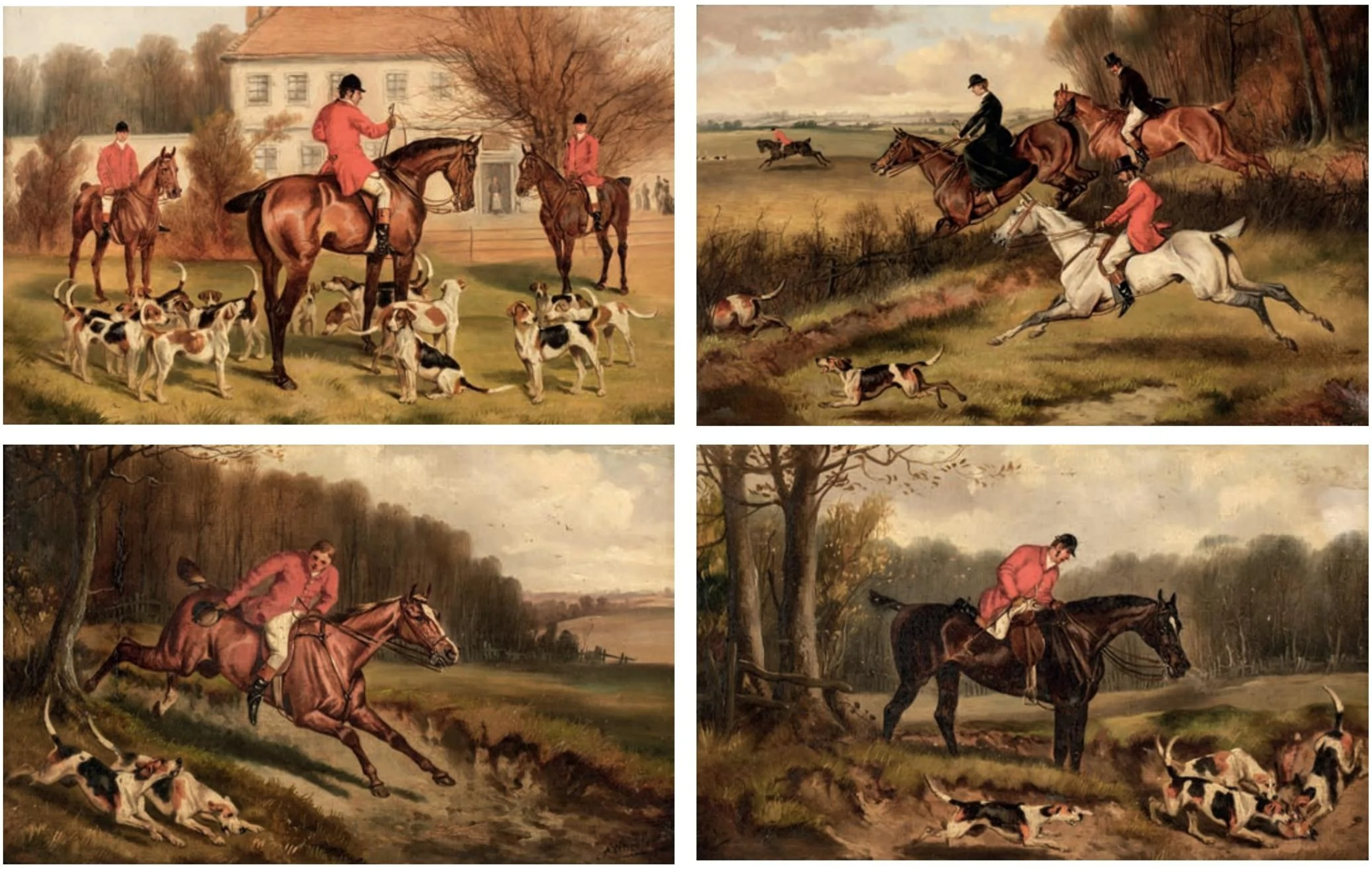
(2) £100 - £200

87* **Garaud (Gustave Césaire, 1844-1914).** View on the Mediterranean coast, probably Nice, *fine oil on canvas, depicting a sunlit bay, with classical portico and stone balustrade to the left, and pink blossom to the right, signed lower left, canvas with ink stamp of Blanchet, Paris, on verso, 24.2 x 37.5 cm (9 1/2 x 14 3/4 ins), attractive period gilt moulded frame (38.8 x 51.8 cm)*

(1) £500 - £800



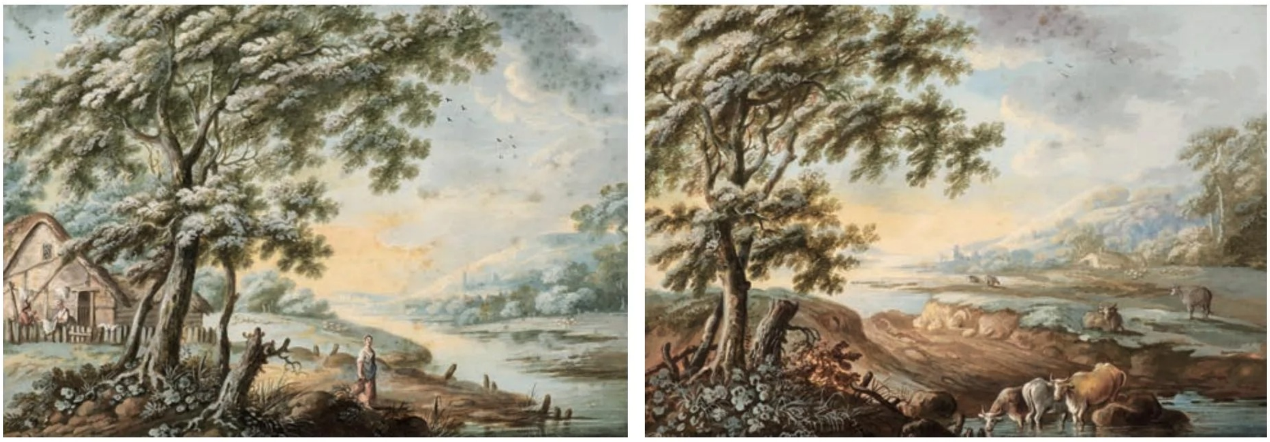
Lot 87



88* **Wheeler (John Alfred, 1852-1932).** Hunting Scenes, *oil on canvas, a set of four, depicting hunting scenes with mounted huntsmen and hounds, two signed 'A Wheeler', two relined, 26 x 41 cm (10 1/4 x 16 1/8 ins), framed (35 x 49.5 cm)*

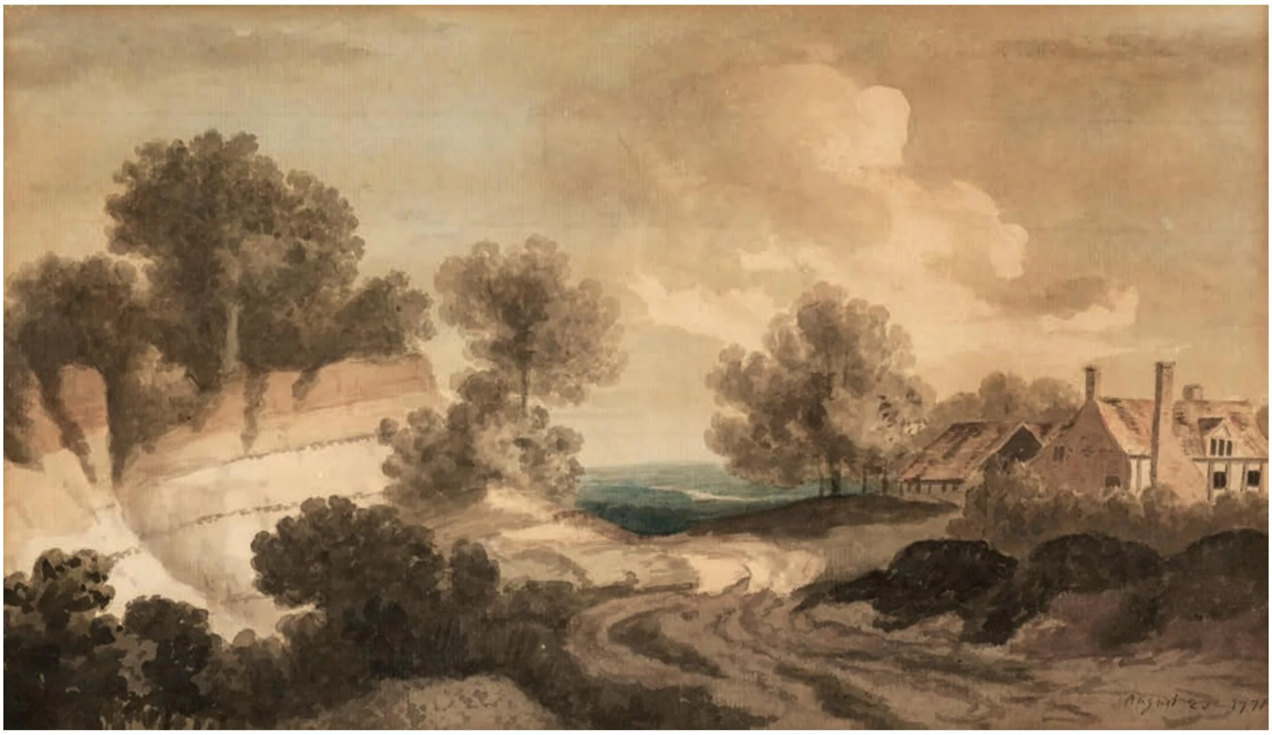
John Alfred Wheeler was born at Andoversford, near Cheltenham, and is considered one of the most accomplished animal artists of his day. He enlisted in the 2nd Queens Corps, but his army life was cut short by ill health and in 1842 he was discharged. He married that same year, and turned to painting horses and hunting scenes. By 1854 he was living in Bath. Examples of his work are held by the Victoria Art Gallery, Bath, the National Trust, Somerset Military Museum and the Salford Museum & Art Gallery.

(4) £1,000 - £1,500



89* **Richards (John Inigo, 1731-1810).** Two Rustic Landscapes, *a pair of watercolour and gouache landscapes, one depicting a country view with cows lying and drinking by a river, a castle in the background, the second a riverside landscape with woman holding a jug, and figures outside a cottage, extreme margins with loss from previous mount, partial signature to lower left, slight loss to extreme margins, sheet size 20 x 29 cm (7 7/8 x 11 3/8 ins) and similar*

(2) £300 - £500



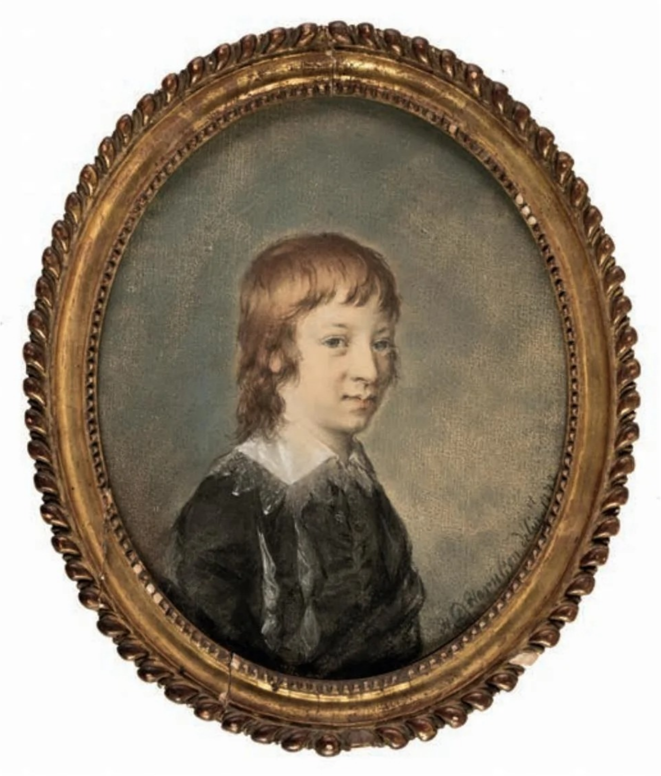
90* **Jones (Thomas, 1743-1803).** Landscape with farmhouse and trees by a chalk bluff, August 23rd 1771, *watercolour on paper, dated August 23 1771 to lower right, 167 x 288 mm (6 5/8 x 11 3/8 ins), mount aperture, framed and glazed, with handwritten labels to verso 'Thomas Jones Exhib. 1970 Marble Hill - N. M. Wales NO. Lent by Mrs Evan-Thomas', and 'From a sketchbook inscribed on the front cover 'From a book of sketches after nature belonging to Thomas Jones Landscape Painter, No. 1, Harvey Buildings, The Strand. Thomas Jones 1766. On the back cover 1774. Thomas Jones.', and with a further printed label for the Iveagh Bequest, Kenwood, London, NW3 exhibition of Thomas Jones, Cat. No. 2: Two pages from a Sketch book, 1771. Lent by Mrs Evan-Thomas'*

Provenance: Mrs. Evan Thomas; Collection of Sir Lawrence Gowing (1918-1991).

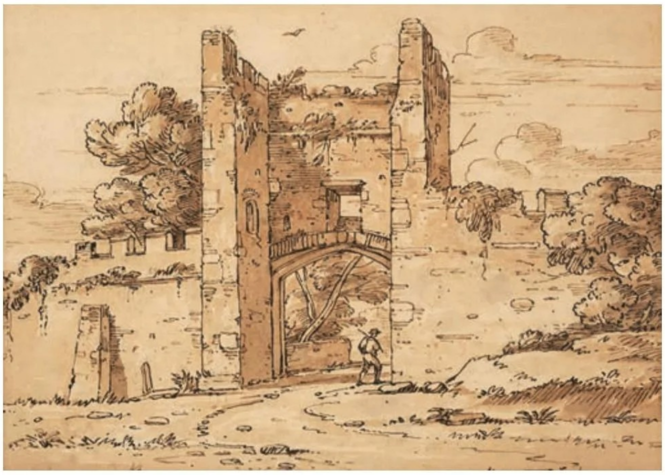
Exhibited: Marble Hill House, London, *Thomas Jones (1742-1803)*, June - August 1970, number 2.

An early, probably Welsh landscape study, and one of a small number of works from Jones' early years. In his journal, the artist lamented, following his return from Italy, that 'all the studies I had ever hitherto made either from different Masters or from Nature' had been damaged beyond recall with just a 'few sketches and papers... still legible'.Thomas Jones, a Welsh landscape artist, studied under Richard Wilson between 1763 and 1765, and was elected a fellow of the Society of Artists in 1772. Lawrence Gowing's 1985 Walter Neurath Memorial Lecture *The Originality of Thomas Jones* was published by Thames and Hudson in 1986.

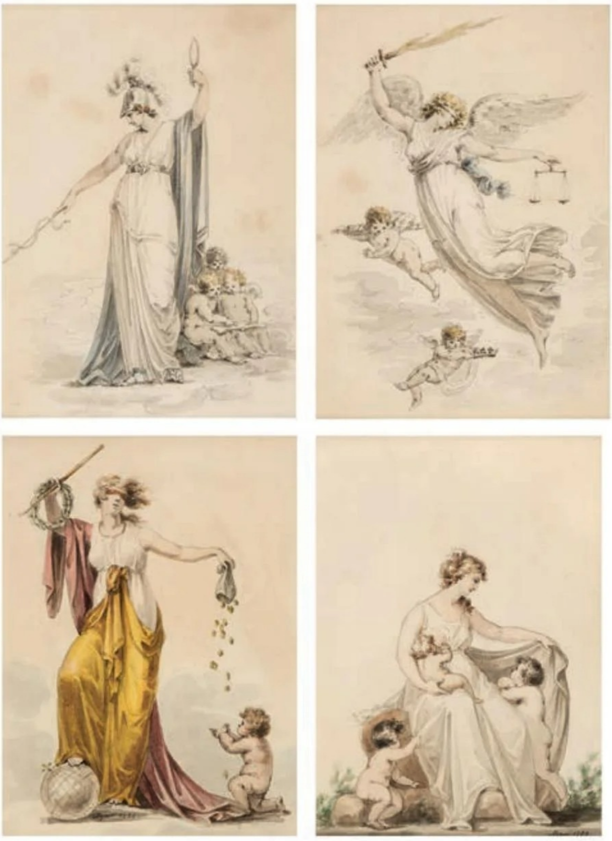
(1) £1,500 - £2,000



91* **Hamilton (Hugh Douglas, circa 1739-1808).** Portrait of a Boy, 1772, *oval head and shoulders pastel portrait on paper, half-profile to right, of an auburn-haired young boy wearing a black coat with lace-edged white collar, signed and dated lower right, 23 x 18.5 cm (9 x 7 1/4 ins), gilt moulded frame (28.7 x 24 cm)*
(1) £300 - £500

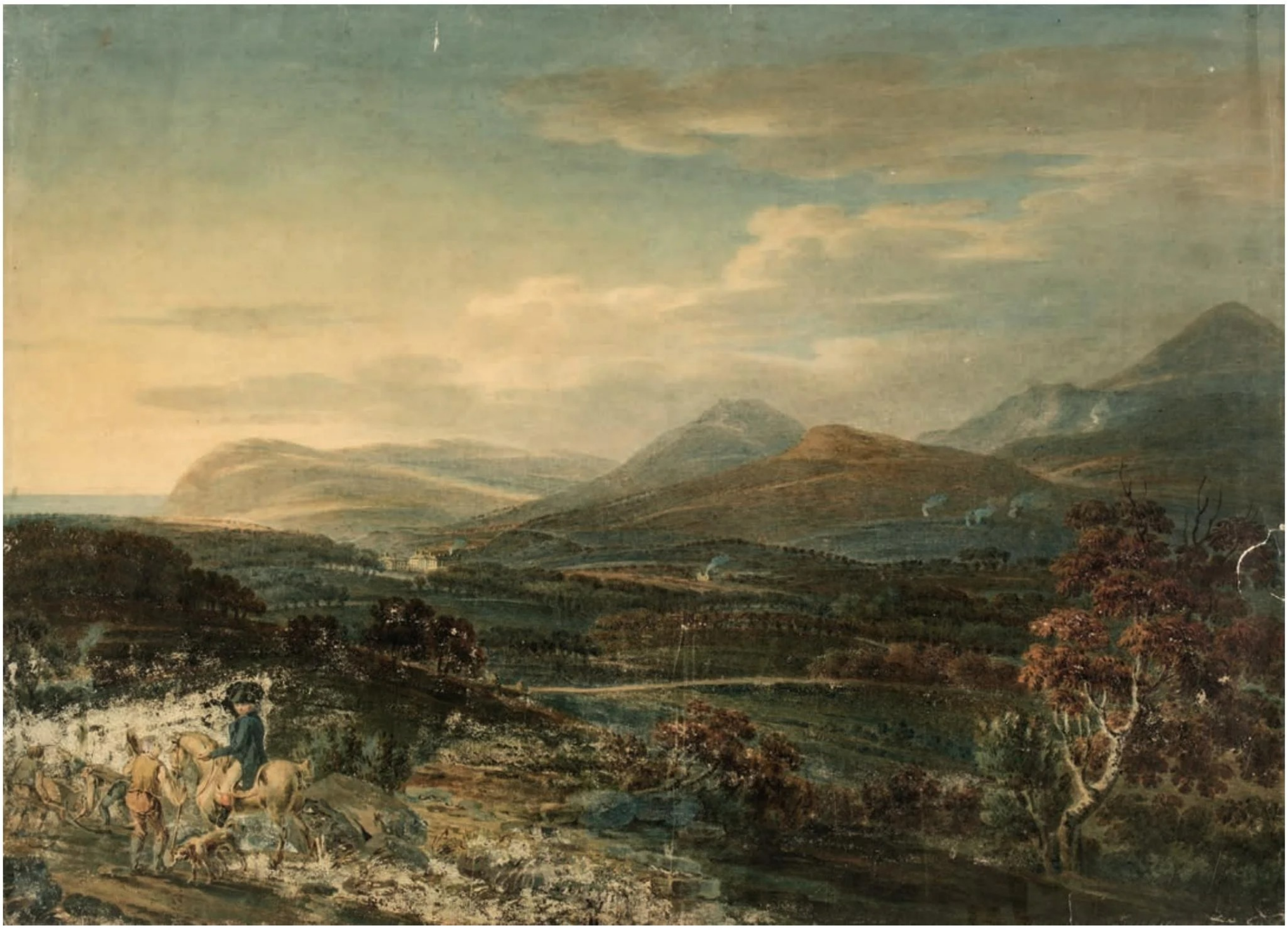


Lot 93



92* **Agar (John Samuel, circa 1770-1840).** Four Classical Goddesses: Psyche, Rumina, Athena and Themis, 1799, *watercolour and pencil on paper, depicting the classical goddesses Rumina (signed and dated), Psyche (signed and dated), Athena and Themis, 119 x 84 mm (4 5/8 x 3 1/4 ins) mount aperture, uniformly mounted in gold leaf frames (31 x 26.5 cm)*
(4) £300 - £400

93* **Italy.** Views of Roman Classical Ruins, circa 1800, *four pen & ink drawings with wash, each depicting an architectural ruin and figures, including the Arch of Constantine and the Colosseum, one with small abrasion to upper edge, 15 x 24 cm (5 3/4 x 9 3/8 ins) and slightly smaller, each mounted, matching frames, glazed (largest 31.9 x 38.6 cm)*
(4) £300 - £500



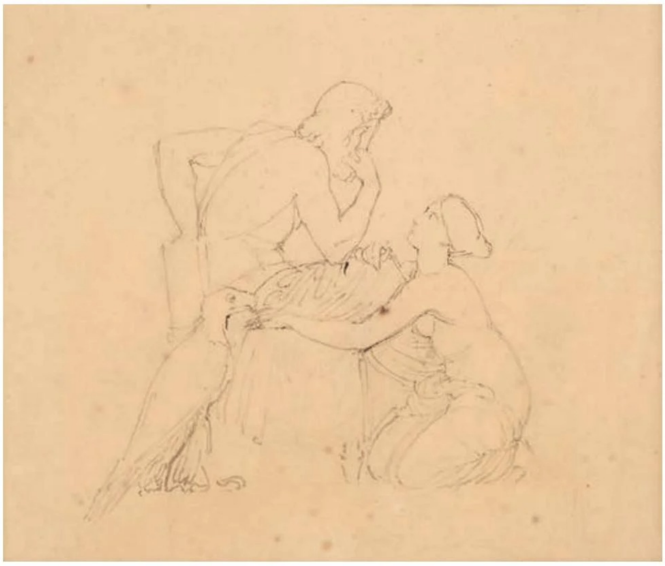
94* **Roberts (Thomas Sautelle, 1764-1826).** View of the Golden Spears, County Wicklow with Powerscourt House, 1802, *watercolour on heavy wove paper, depicting the Golden Spears in the distance (the Small and Big Sugar Loaves) and Bray Head beyond, in the foreground, the Chief Secretary, the Right Honourable Charles Abbot, mounted on his horse, inspecting the construction of the military road, greeted by a labourer, holding a shovel in one hand and his hat in the other, two workers digging with pickaxe and wheelbarrow, signed and dated 1802 lower right, with an additional outline sketch in pencil by the artist of a panoramic landscape to verso, some marks and surface damage, particularly to the lower left, closed tear to right hand margin (generally without loss), sheet size 49 x 70 cm (19.5 x 27.5 ins)*

The present work is one of Thomas Sautelle Roberts original watercolour views, which he planned to publish as a series of aquatints (coloured and uncoloured), as a series entitled *Illustrations of the Chief Cities, Rivers and Picturesque Scenery of the Kingdom of Ireland*, a project that was only partially fulfilled. Forty of these large drawings were exhibited at Dublin's old Parliament House, Dublin, in January 1802. According to Freeman's Journal, the paintings were 'principally taken in the County of Wicklow, including the Gold, Copper and Lead Mines' with the 'most interesting views taken from the new military roads and close scenes of the Dargle'. In the Dublin Castle State Paper Office is a letter from the artist, dated 18th December 1801, to the Chief Secretary, the Right Honourable Charles Abbot, requesting permission to exhibit drawings which he had made of the Lord Lieutenant, Philip Yorke (the 3rd Earl of Hardwicke) and the Chief Secretary whilst accompanying them on their Wicklow Excursion.

Following the Irish Rebellion of 1798 the proximity of the Wicklow mountains to Dublin, and their use as a safe retreat for the remnants of the United Irishmen, was of concern to the British administration, and a new military road was proposed to the Lord Lieutenant of Ireland Major Cornwallis in February 1800. Major Cornwallis was replaced in March 1801 by Philip Yorke, 3rd Earl of Hardwicke. Construction of the road began in August 1801 and continued until 1809.

A pair of watercolours entitled View of Powerscourt and the Golden Spears and View of The Valley of Glencree, watermarked 1798, unsigned, were sold at Adam's Auctioneers, Dublin, on the 31st May 2017, lot 21, the first of which is taken from the same view point and has a similar overall composition, with Powerscourt House showing in the middle distance.

(1) £2,000 - £3,000

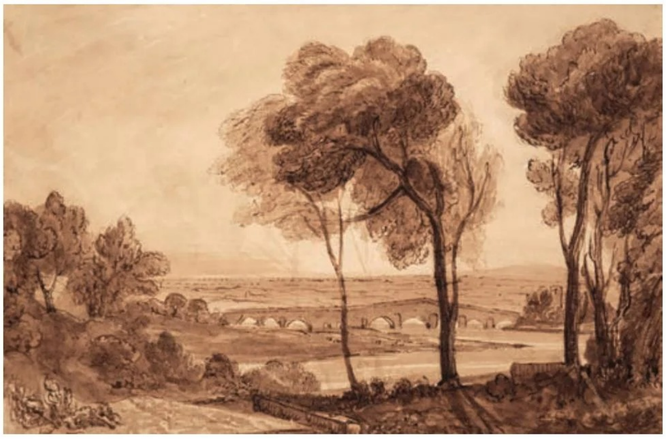


95* **Flaxman (John, 1755-1826).** Thetis entreating Jupiter to honour Achilles (Homer's Iliad), circa 1805, *pencil on pale cream wove paper, contemporary (or near-contemporary) pencil inscription to upper margin verso: Iliad plate 5 part of, 'Thetis entreating Jupiter to honor Achilles', sheet size 200 x 250 mm (7 7/8 x 9 7/8 ins), blank portion to right margin folded over, tipped-onto mounting card, framed and glazed, with handwritten inscription to verso (by Lawrence Gowing), giving the artist's name and the inscription, as well as provenance: 'Collections:- Goupil (label), Hodgson Bequest 177' (label), The Right Hon. Lady Brabourne C. I., Spinx (label), Sir Ronald Campbell KCNG, Robin Campbell. To LG, 1964'*

Provenance: James Stewart Hodgson (1827-1899); the Hodgson Bequest, sold Christies, London, June 1893; Laby Brabourne (1896-1979); Sir Ronald Ian Campbell (1890-1983); Robin Campbell, Director, Arts Council of Great Britain (1912-1985); Lawrence Gowing (1918-1991) by 1964.

The original drawing by Flaxman for plate 5 of *The Iliad of Homer engraved from the Compositions of John Flaxman*, published by Longman Hurst Rees & Orme on March 1st, 1805. The line engraving is one of three compositions engraved by William Blake from Flaxman's design. Flaxman's first series of original drawings for the Iliad was commissioned by Georgiana Hare-Maylor, a painter and scholar who was living in Rome at the same time as Flaxman, and were published in Rome in 1793, and in London in 1795. A second set of drawings on the same subject were made by Flaxman for Robert Fullaton-Udney. The 1805 edition of the work included three new plates engraved by Blake, and two by James Parker (plates 1, 2, 5, 14, and 37 respectively).

(1) £500 - £700



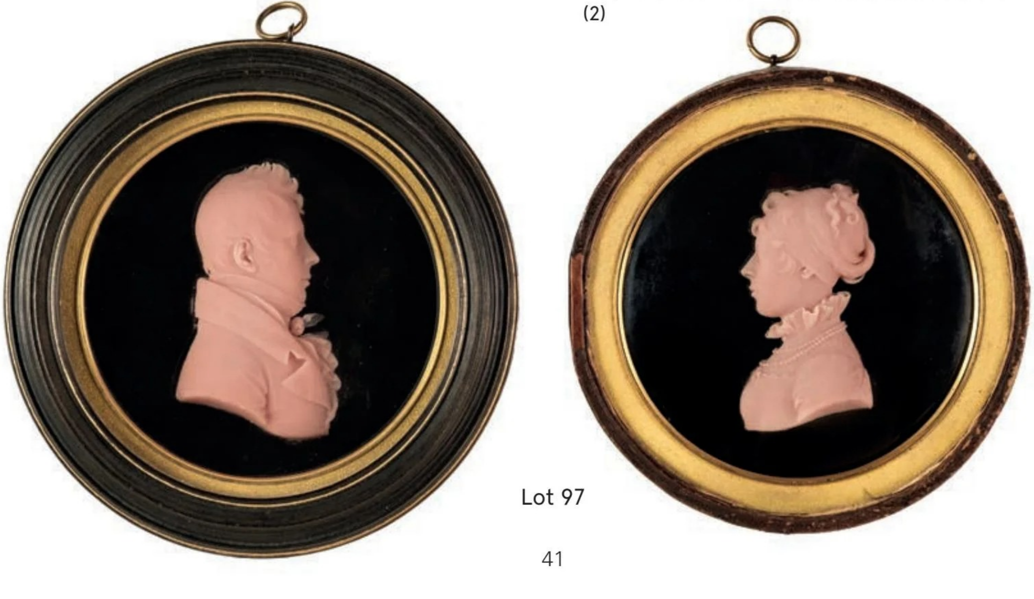
96* **Follower of J.M.W. Turner (1775-1851).** Bridge in the Middle Distance, *sepia watercolour and brown ink on paper, depicting a landscape featuring a bridge over the Thames at Walton on Thames, sheet size 16.8 x 25.7 cm (6 1/2 x 10 1/8 ins), mounted (30 x 38 cm)*

(1) £200 - £300

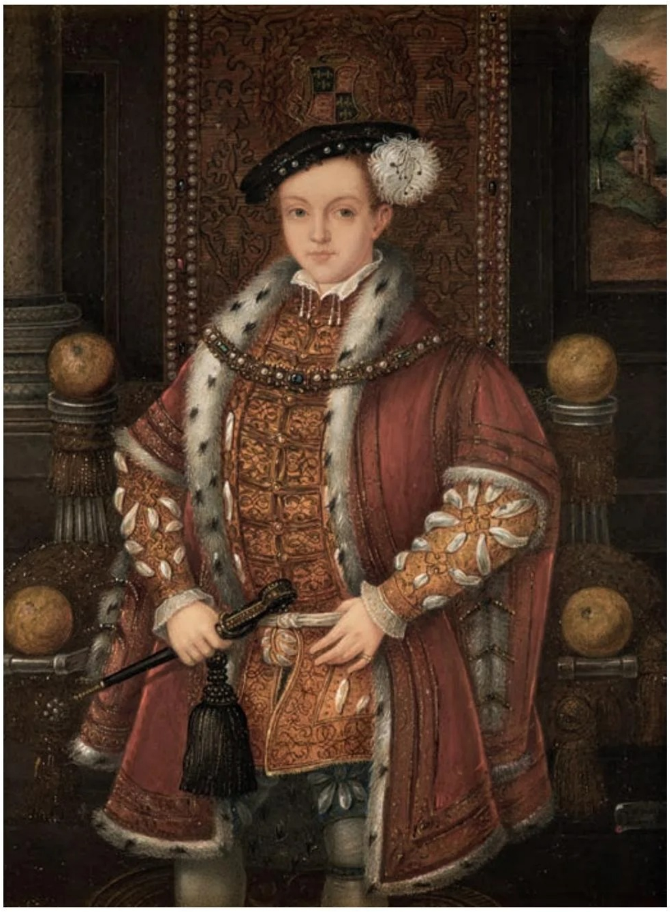
97* **Roux (Peter, 1771-1852).** Miniature wax relief portraits of Reverend Edward Thorold and Mrs. E. Thorold, 1809-10, *a pair of bust-length miniature portraits, the gentleman in profile to the right, wearing coat, waistcoat, frilled chemise, and stock, pink wax in mid relief on black glass, signed under the truncation and dated P. Rouw, Sculptor London 1809, gilt-mounted within dark wood travelling case, diameter 160mm (6 1/4 ins), circular label from original case adhered to verso, with ink manuscript inscription 'The Revd. Edwd. Thorold, Peter Rouw, Sculptor, Modeller of Gems & Cameos to his R.H. the Prince of Wales, 25 Upper Titchfield Street, Fitzroy Square, London, 1810', the lady in profile to the left, wearing a two-string pearl necklace bearing a Maltese cross over a dress with patterned chemisette, her hair informally arranged with a wide hairband, pink wax in mid relief on black glass, signed under the truncation and dated P. Rouw, Sculptor London 1810, gilt-mounted within dark green leather travelling case with convex glass, the leather darkened to the sides, with a small repair to left edge, diameter 143 mm (5 5/8 ins)*

Provenance: the current owner purchased the portrait of Mrs. Thorold from Michael Sim of Chislehurst, Kent, on whose website the miniature is described (http://www.michaelsim.com/objets/tassies.html).The website gives in full the wording of the original label, found when the miniature was opened for cleaning. This appears to be almost identical in wording to that described above for the Reverend Thorold, except for identifying the sitting as Mrs E. Thorold. As Reverend Edward Thorold and his wife Mary Wilson were married in June 1809, it seems possible that this pair of miniatures may have been commissioned to celebrate their wedding.

(2) £2,000 - £3,000



Lot 97



98* **Harding (George Perfect, 1779/80-1853).** Portrait of Edward VI, circa 1825, *fine miniature watercolour on card, heightened with bodycolour, a copy after the original painting by Holbein, 190 x 146 mm (7 1/2 x 5 4/5 ins), sheet size 202 x 157 mm, attractive period gilt moulded frame, glazed, with 20th century handwritten label to verso identifying the work and artist*

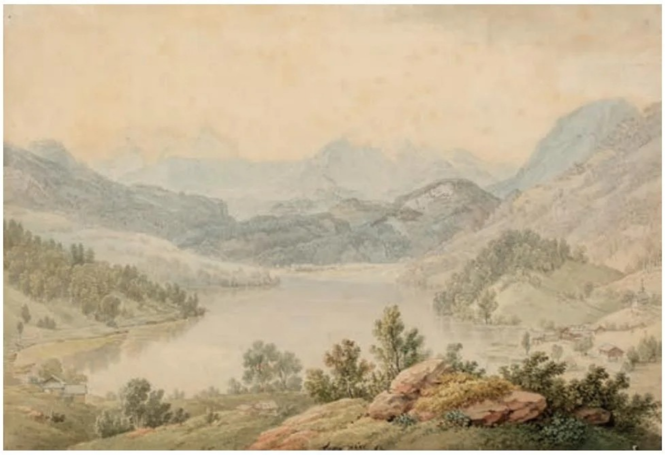
A remarkably fine copy by the miniaturist and copyist George Perfect Harding after the 1553 portrait of King Edward VI, the 'boy king', by Hans Holbein, then in the collection of the Earl of Egremont at Petworth. An engraving of this work was published in 1825 by Harding, Lepard and Co.

George Perfect Harding exhibited at the Royal Academy between 1802 and 1840, and was a Fellow of the Society of Antiquaries. He travelled extensively copying oil portraits and recording their history, some of which were subsequently engraved for publication. The artist's notebooks from this period survive and provide a detailed record of the contents of over 250 private collections, including castles, country houses, inns of court, university colleges, livery companies and hospitals.Harding died at Hercules Buildings, Lambeth (where William Blake had also lived), on 23rd December 1853.

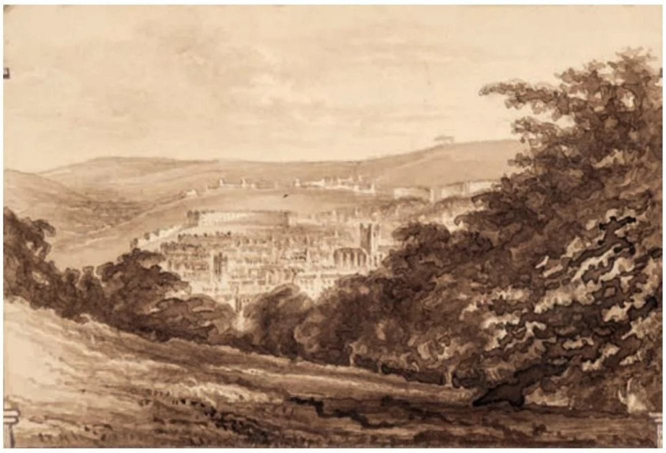
(1) £300 - £500

99* **Lory (Gabriel, 1763-1840).** Lake Lungern, looking South towards the Brünig Pass, 1826, *watercolour and pencil on paper, signed lower centre, bearing the date 1826 to lower edge, spotting (mainly to sky area), tiny worm holes to lower right corner, sheet size 26.5 x 39.3 cm (10 1/2 x 15 1/2 ins), mounted, framed and glazed (42 x 54 cm)*

(1) £300 - £500

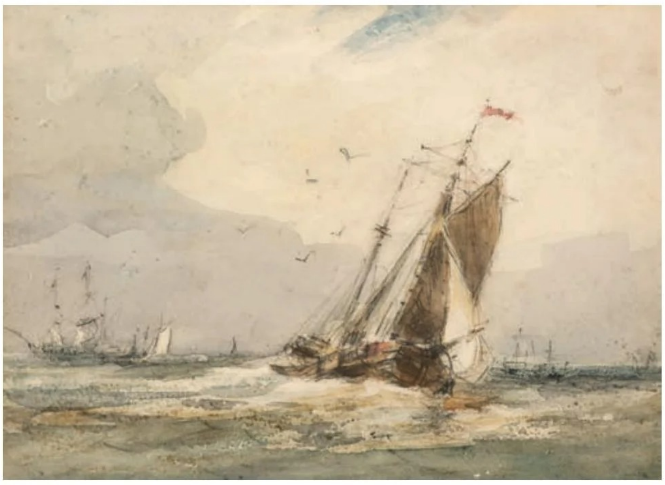


Lot 99



100* **Album.** An attractive album of watercolours and drawings, and several prints compiled by Susan M. A. Sheppard, 1824-1830, *with ink manuscript inscription at front 'Susan M. A. Sheppard from her dear friend Miss Leather, Lowestoft Repository, 1827', containing: 18 watercolours comprising: 7 botanical watercolours; 5 of butterflies; 2 of brightly coloured feathers; 4 more including 2 portraits (one after Rubens) and a grisaille harbour scene, 5 pencil sketches, comprising 4 views and one portrait of a girl playing a drum, one gouache and watercolour portrait of a saint, 3 pen & black ink sketches (1 view, 2 of birds), 1 pen & brown ink view of Bath, plus 2 Baxter prints: Victoria, and the Crucifixion, many mounted onto album leaves, several loosely inserted, many signed or initialled and dated, front free endpaper and attached first leaf (with mounted watercolour) detached, all edges gilt, original maroon morocco gilt, rubbed, front cover stained around edges, and with mounted watercolour scene of two ladies in a garden (slightly marked), 4to*

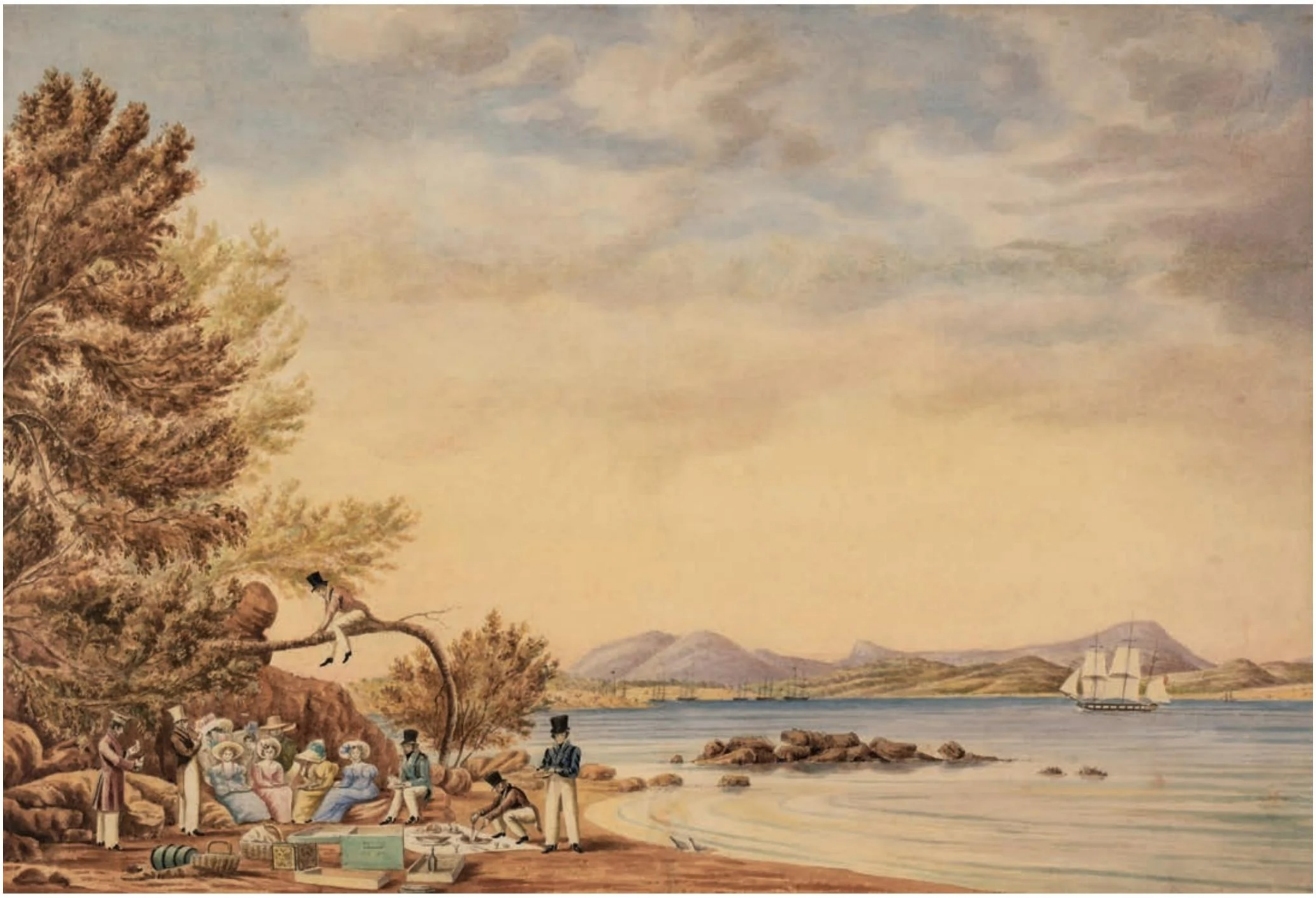
(1) £200 - £300



Lot 101

101* **Chambers (George, 1803-1840).** Shipping off the coast, Whitby, *watercolour on paper laid onto card, sheet size 13.7 x 18.9 cm (5 3/8 x 7 3/8 ins), photocopy of an early inscription by the artist's son pasted to verso 'Original watercolour by my late father George Chambers of Whitby G Chambers 1870 London', framed and glazed (34 x 37 cm), together with* Schiedam Harbour, *pencil, ink and wash, initialled GC lower left, sheet size 14 x 23.4 cm (5 1/2 x 9 1/4 ins), artist's name and title in modern ink to verso of frame, framed and glazed (35.5 x 43.5 cm), plus* **After Clarkson Stanfield (1793-1867).** Verona, *pencil on laid paper, watermark of a Strasbourg lily with hunting horn, initials J & EG underneath, titled, inscribed Clarkson Stanfield in an early hand, initialled GHJ and dated 1832 lower right, Sotheby's auction ticket on verso dated '21.5.99 Lot 260', sheet size 26.4 x 41 cm (10 3/8 x 16 1/8 ins), framed and glazed (44 x 52 cm), and a pencil view of Norwich from Mousehole Heath, 1920, by Gerald Ackermann (1876-1960), framed and glazed*

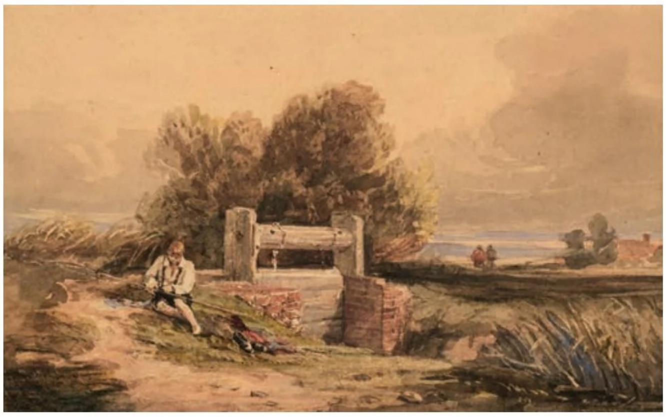
(4) £200 - £300



102* **Colonial School.** Picnickers by the shore of a bay with sailing ships, circa 1830's, *watercolour with pencil on paper, laid down on paper, depicting a group of six gentlemen and six ladies engaged in a picnic on a beach, a further gentleman astride the branch of a tree above the group, sailing vessels flying a red ensign in the distance, three faint creases (one vertical and two horizontal), a few small holes repaired and retouched, some light fox spots, 42 x 62 cm (16 1/2 x 24 1/2 ins), mounted, framed and glazed (55.5 x 76.4 cm)*

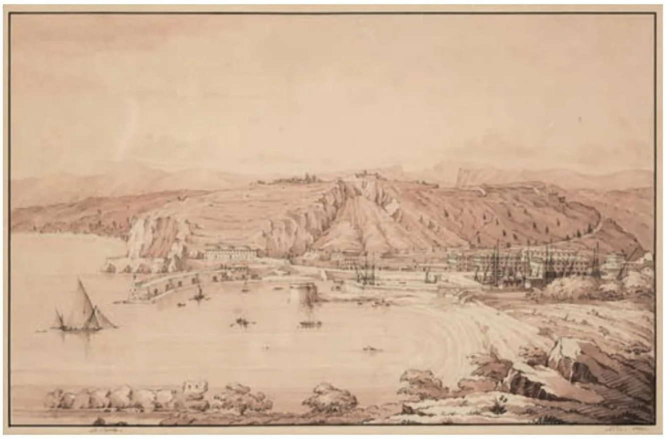
A charming tableaux of early 19th century colonial tourists, their picnic - with baskets, tablecloth, cutlery, wine bottles and tea chests - set out in typically British fashion, the ladies clad in gowns and sun bonnets, the gentlemen in top hat and tails.

(1) £400 - £600



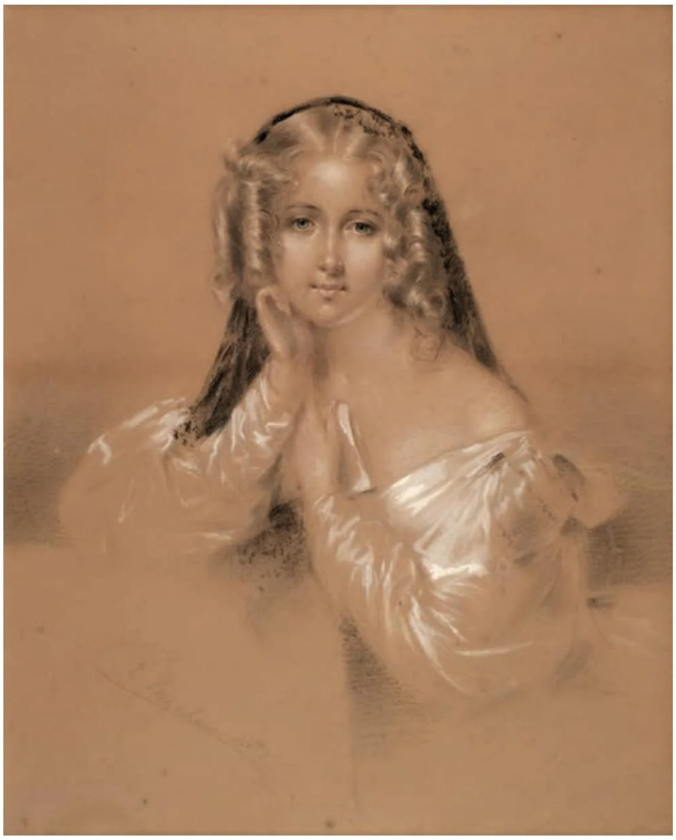
103* **Follower of David Cox (1783-1859).** Landscape with boy and a fishing rod by a Sluice gate, *watercolour on paper, laid onto later card, artist's name in pencil to verso of backing card, some overall toning, sheet size 14 x 22.7 cm (5 1/2 x 9 ins), C.E. Clifford Artists' Colourman label to verso, framed and glazed (37 x 44.7 cm), together with three others including: Riverscape by George Cooper, Brick Works by Rowshan Zara and Seascape by J.J Slater*

(4) £200 - £300



104* **Nice.** View of the Vieux Port, Nice, by P. Merle, 1834, *pencil and watercolour wash, within a black ink single line border, depicting the old harbour at Nice, with the Colline du Château, inscribed in pencil below border with the artist's signature to left side and title and date 'Nice. 1834' to right side, lightly toned, aperture size 20.7 x 32 cm (8 1/4 x 12 5/8 ins), mounted, framed and glazed (38.5 x 49.7 cm)*

(1) £200 - £300

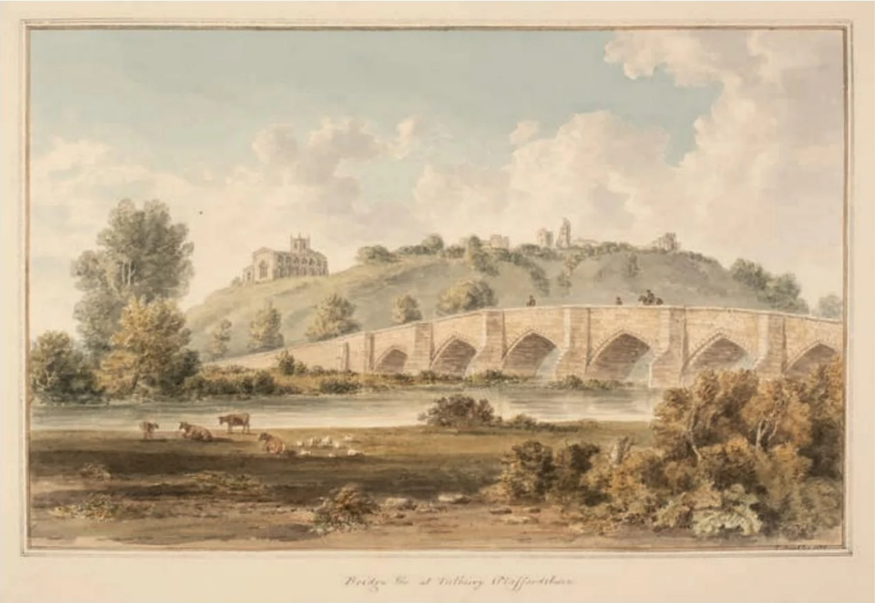


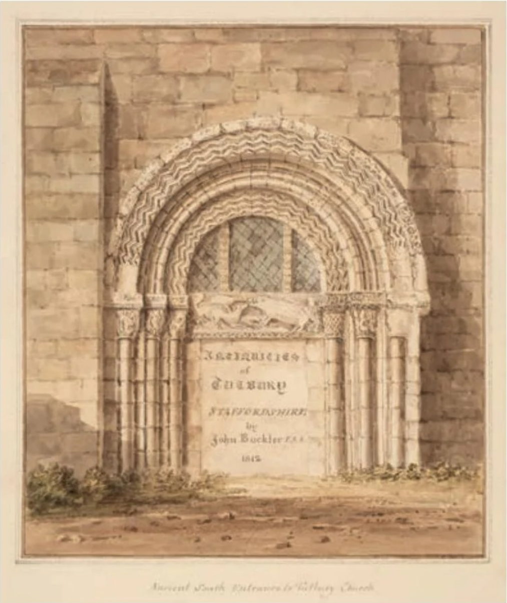
105* **Beyerhaus (Edwin, 19th Century).** Portrait of a young woman in silk dress, circa 1840, *pencil and chalk, with charcoal, heightened with white, on brown linen backed card, depicting a young girl sitting resting her head on one hand, the other hand holding a book to her chest, signed in pencil lower left, some small spots to margins, sheet size 49.3 x 39 cm (19 3/8 x 15 3/8 ins), framed and glazed (54 x 43.5 cm)*

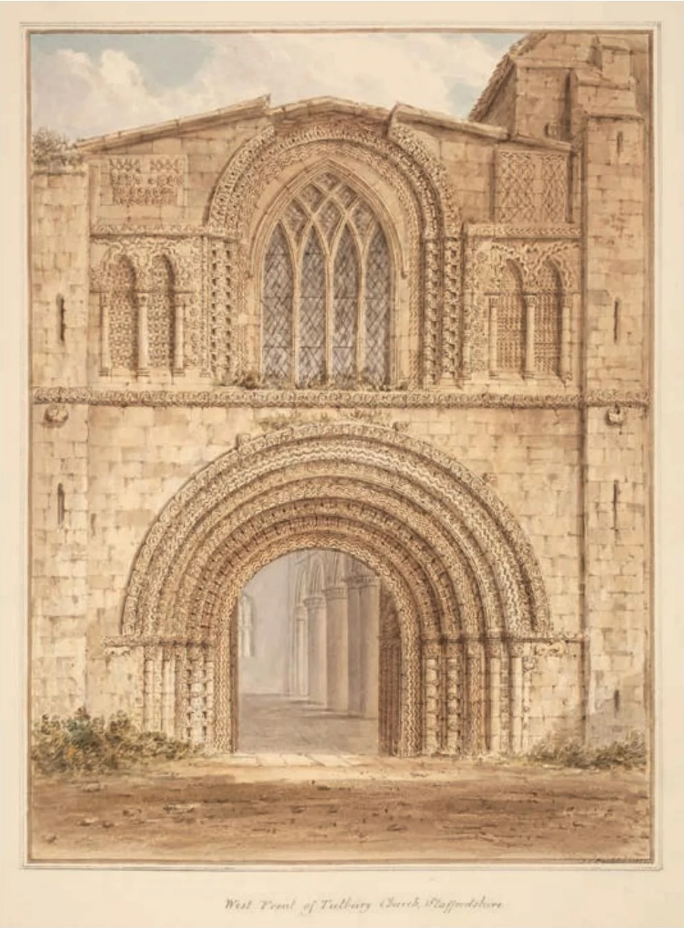
(1) £200 - £300

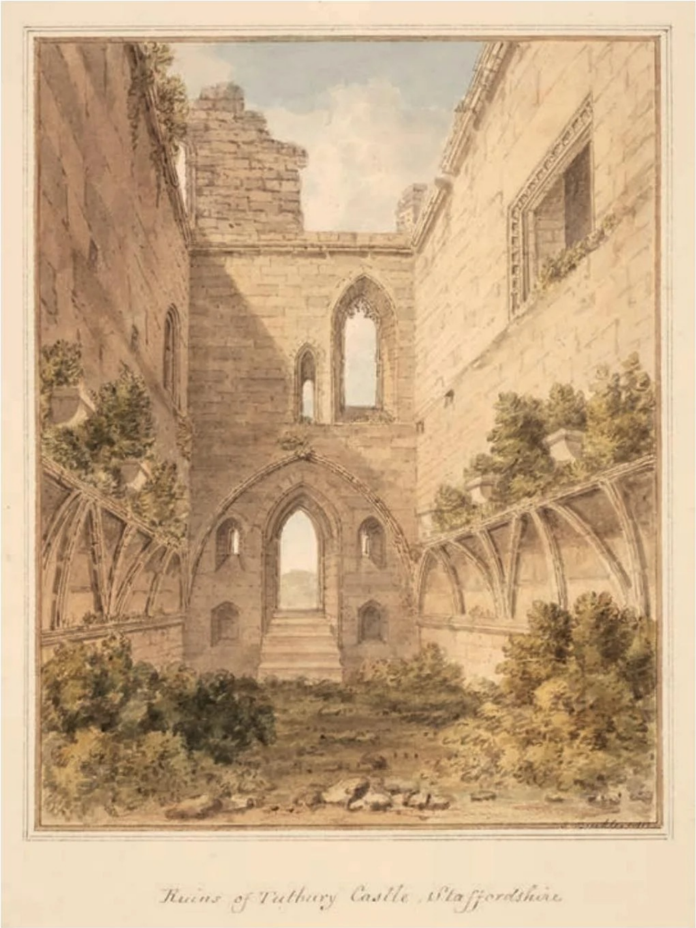
106* **Buckler (John Chessell, 1793-1894).** Album of 19 watercolours of Tutbury Church and Castle, Staffordshire, 1812, *together 19 watercolour views and studies on wove paper (seven watermarked J. Whatman 1810), comprising a study of the South entrance of Tutbury Church incorporating a general title for the collection, a view of the Bridge at Tutbury showing the church and castle, 12 views of the exterior and interior of the church, ground plan of the church, and four of the castle, each signed and dated lower right, few with light dust-soiling and spotting to margins, sheet size 54.3 x 39.8 cm, contained together within contemporary paper wrapper, bearing manuscript title 'Staffordshire. 19 Drawings by John Buckler F.S.A. 1812 of the Antiquities of Tutbury, for John Townley of Townley, Lancashire at the cost of 33 guineas' followed by a manuscript list of views included*

(1) £1,000 - £1,500

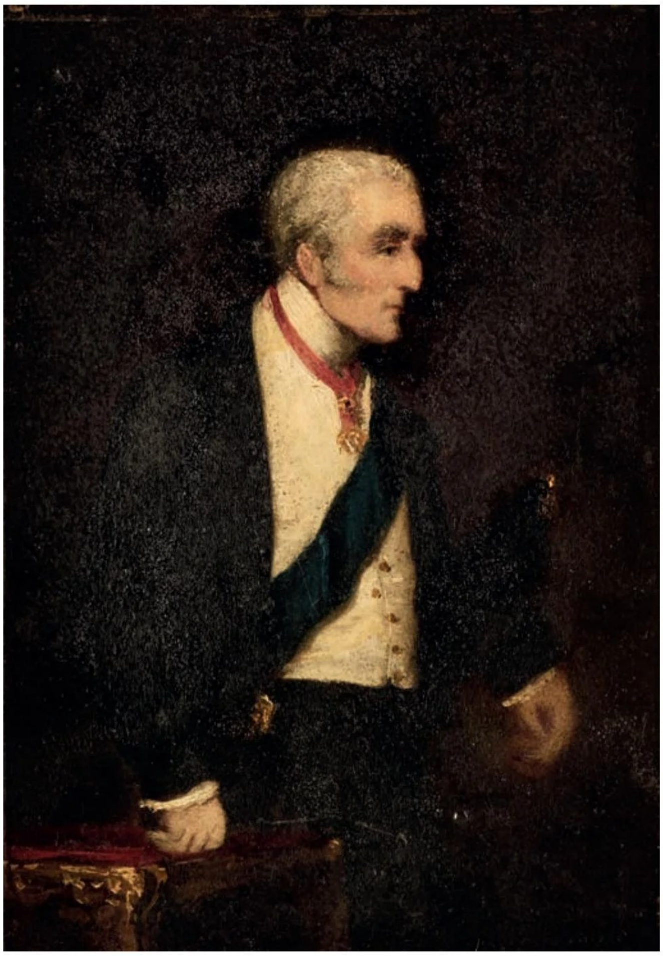

Bridge &c. at Tutbury Staffordshire


Antiquities
of
Tutbury
Staffordshire
by
John Buckler F.S.A.
1812
Ancient South Entrance to Tutbury Church


West Front of Tutbury Church, Staffordshire


Ruins of Tutbury Castle, Staffordshire

Lot 106

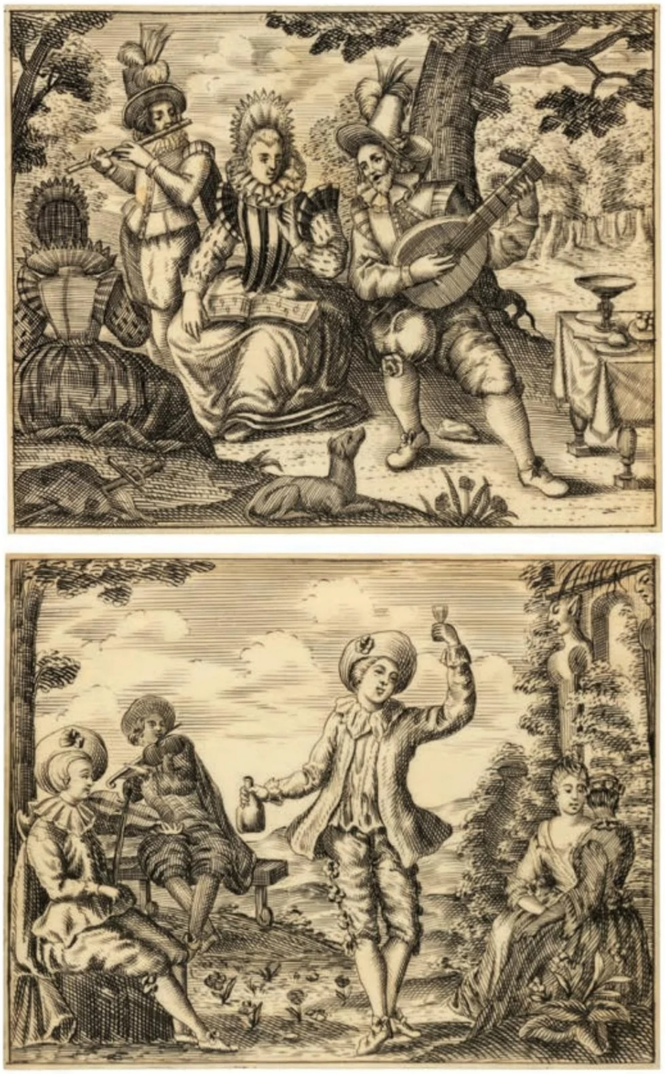


107* **After Arthur d'Orsay (1801-1852).** Duke of Wellington, *oil on wood panel, depicting the Duke of Wellington standing by a small table, his right hand resting on top, 24.5 x 18 cm (9 5/8 x 7 1/8 ins), Henry Graves & Co. label, Christie's stencil and previous red wax ownership seal to verso, framed (39 x 32 cm), together with another portrait of Arthur Wellesley, 1st Duke of Wellington, by an unknown artist, circa 1870, oil on panel, mount aperture 25 x 19cm (9 7/8 x 7 1/2 ins), framed and glazed (43.5 x 36 cm)*

NPG 405.

A larger version of the same painting by D'Orsay, dated 1845, is held by the National Portrait Gallery.

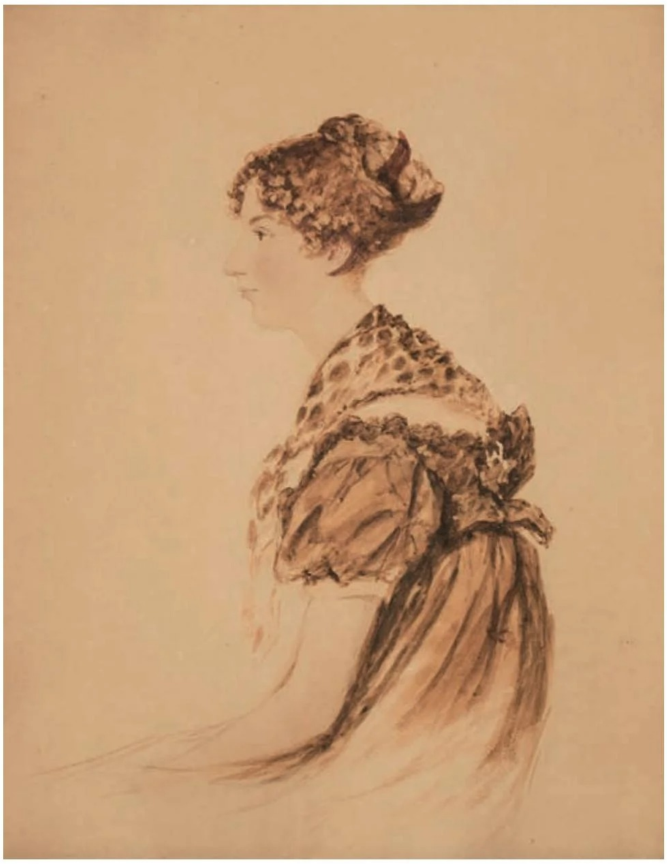
(2) £300 - £500



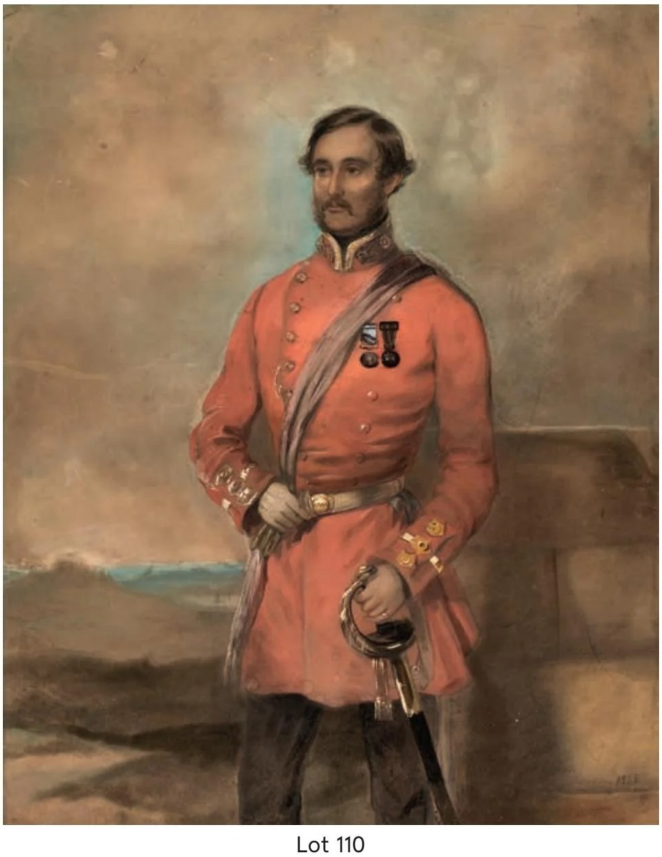
108* **Continental School.** Fetes Champetres, mid 19th century, *intaglio process on ivory, the engraved lines filled in with black ink, each depicting figures in a bucolic setting, the first showing 17th century musicians, including a flautist and a lute player, a lady seated between them with a musical score on her lap, a dog looking on, and a table with food to the right, inscribed in ink in an early hand on verso '"Le Concert Noblesse"', the second showing an 18th century pastoral scene, with central figure holding a carafe in one hand, and raising a drinking vessel aloft in the other, whilst serenaded by two seated violinists to the left, two seated ladies conversing on the right, each approximately 9.5 x 12cm (3.5 x 4 6/8ins)*

A pair of finely executed decorative plaques, perhaps originally set into furniture.

(2) £100 - £200



Lot 109



Lot 110

109* **English School.** Portrait of Maria Boyes, early 19th century, *sepia watercolour with pencil on paper, three quarter length portrait of a young woman sitting, in profile to the left, visible area 29.2 x 24 cm (11 1/2 x 9 1/2 ins), deep gilt frame and glazed (46.5 x 41.5 cm), verso with early ink manuscript inscription: The likeness of Maria Isabella Boyes, She died at Bath October the 6th 1819 and was buried at Nafferton, together with a folder containing research notes regarding Maria Isabella Boyes and her family*

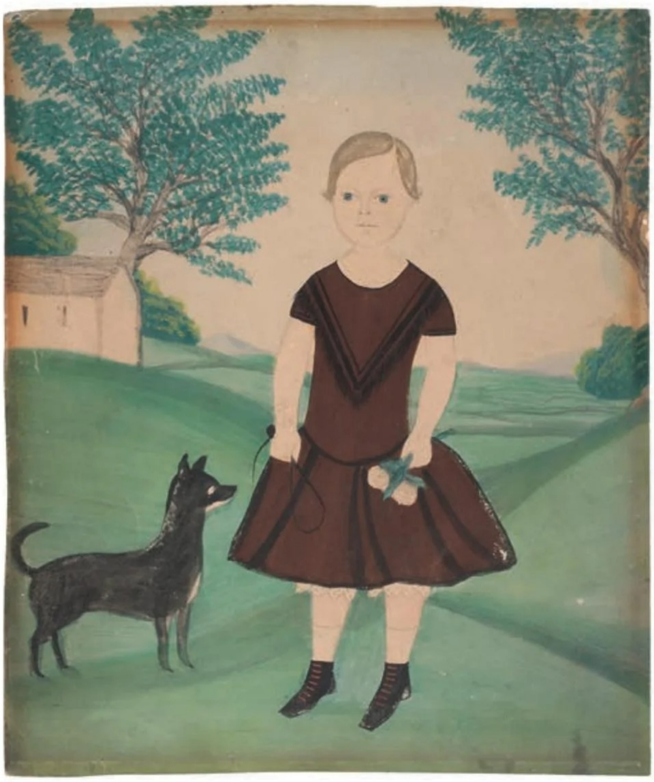
Maria Isabella Boyes, daughter of John and Isabella (known as Bell) Boyes, was born at Scarborough 2nd March 1800. In 1819 she was visiting Bath on her way down to Devonshire 'for the recovery of her health' but sadly died while still in Bath. A tragic loss for her parents who had already lost their only other child, a son John Benjamin who had died aged 4 years and 4 months. Maria is buried in the family vault in Nafferton Church, near Driffield in the East Riding of Yorkshire.

(2) £300 - £500

110* **English School.** Captain William Henry Parry, 33rd (The Duke of Wellington's) Regiment of Foot, 1855, *coloured chalks on paper, a fine portrait of Captain Parry in full dress uniform with Crimea medals and sword, indistinctly signed, and dated London 1855 lower right, 61 x 48.5 cm (24 x 19 ins) mount aperture, ebonised and gold frame, glazed (frame size 81 x 68 cm)*

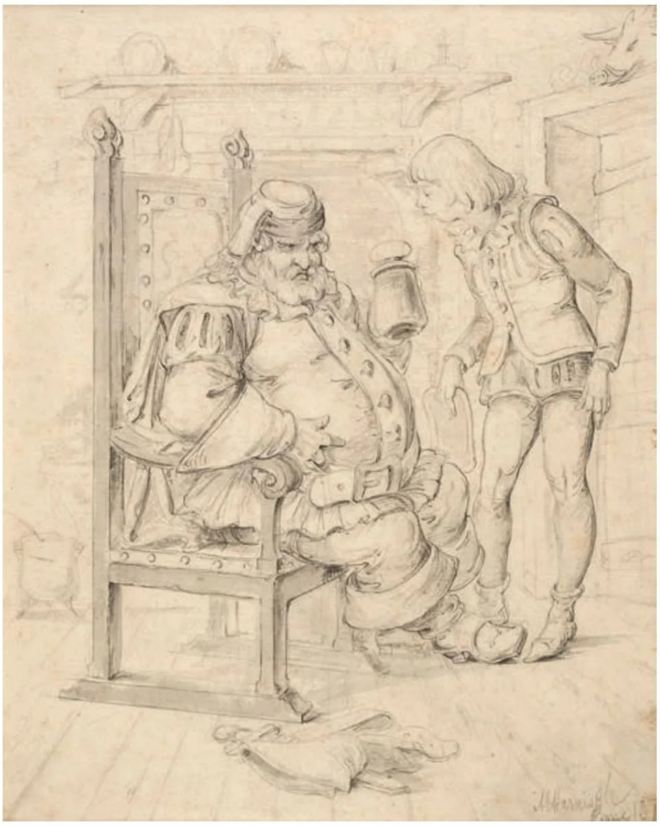
William Henry Parry was commissioned Captain with the 33rd Foot on 19 January 1855. This portrait would have been painted in honour of his recent promotion.

(1) £400 - £600



111* **Style of Samuel Shute (1803-1836) & Ruth Shute (1803-1882).** Portrait of a child and a dog, circa 186[?], *watercolour and pencil on card, full-length portrait of a child wearing a brown dress and laced black boots, holding a small driving whip in the right hand and a flowering rose stem in the left hand, standing beside a small black dog, with trees and a barn in the background, lightly rubbed and toned, with artist's pencilled notes on verso (including partial date), 23.5 x 20 cm (9 3/8 x 7 7/8 ins), burr maple frame (31.3 x 27.7 cm)*

(1) £100 - £200



112* **Harnisch (Albert E., 1843–after 1913).** Falstaff and his Page, 1872, *pen & ink with pencil and wash on laid paper, signed 'A. E. Harnisch Rome 1872' to lower right, tipped onto brown card with blind stamp at foot 'Bristol LM Teinte Julien', pale spotting, a little discolouration to right edge, sheet size 31 x 25.5cm (12.25 x 10ins), window mounted, backboard verso with title, date and artist on printed adhesive label*

Albert E. Harnisch was an American sculptor, probably the son of lithographer and painter Carl Harnisch, a German immigrant. Albert trained at the Pennsylvania Academy of the Fine Arts before moving to Rome in 1869, where he studied and worked for many years.

(1) £150 - £200

113* **Attributed to Henry George Alexander Holiday (1839–1927).** Joseph visited by the Angel, 1880, *pen, ink, and watercolour on paper, unsigned, laid down on modern backing card, 204 x 201 mm (8 x 8 ins), framed and glazed*

The scene is taken from Matthew, Chapter I, verses 18-25, in which an angel appears to Joseph telling him 'do not be afraid to take Mary home as your wife because what is conceived in her is from the Holy Spirit'.

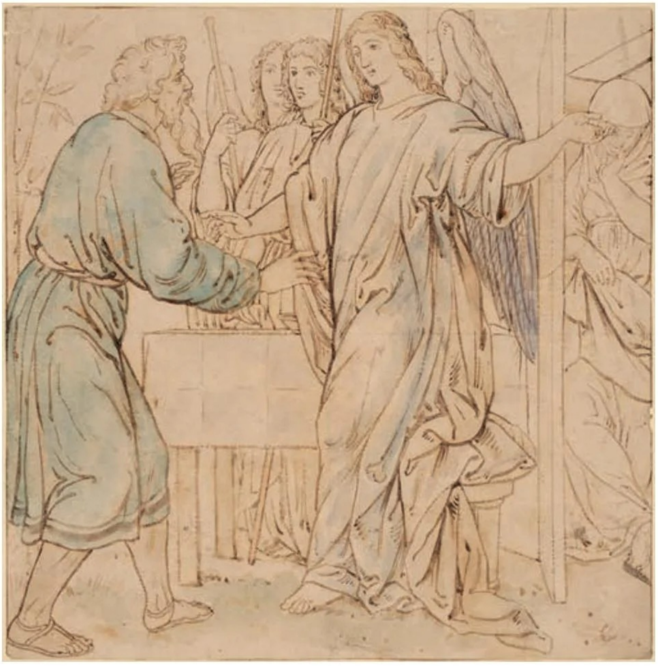
(1) £200 - £300

114* **Manner of Winslow Homer (1836 -1910),** Barge, circa 1880's, *gouache with traces of pencil on wove paper, unsigned, sheet size 113 x 165 mm (4 3/8 x 6 1/2 ins), framed and glazed (18 x 23 cm)*

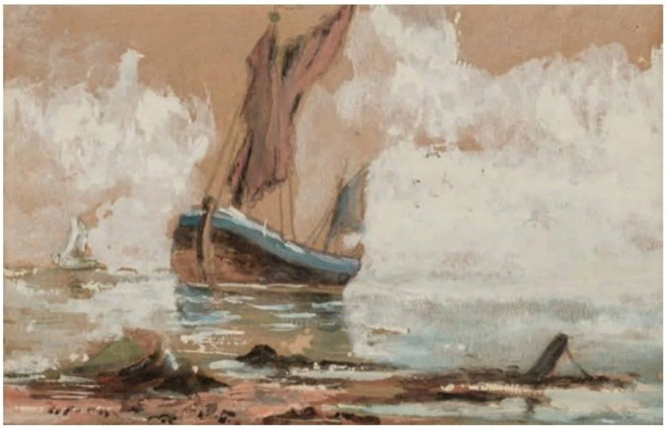
(1) £200 - £300

115* **Rowbotham (Charles, 1826–1904).** Near Arnheim on the Leek, Holland, 1889, *watercolour, depicting a riverscape with figures on the riverbank, signed and dated lower left in brown ink, mount aperture 12 x 24.5 cm (4 3/4 x 9 5/8 ins), framed and glazed (29.5 x 41.5 cm)*

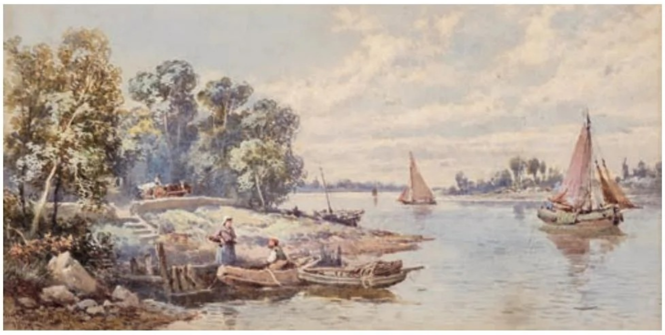
(1) £100 - £200



Lot 113

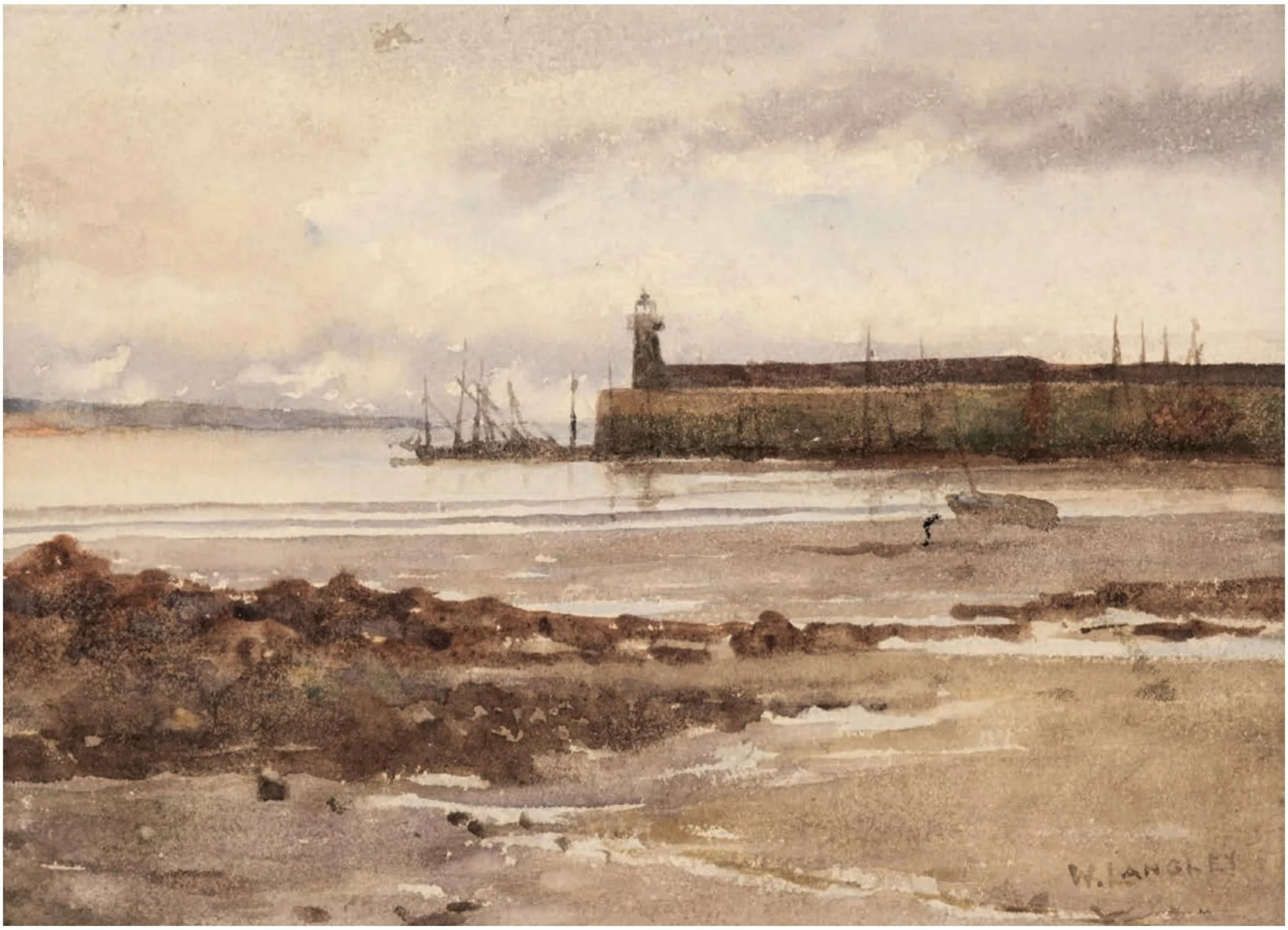


Lot 114



Lot 115

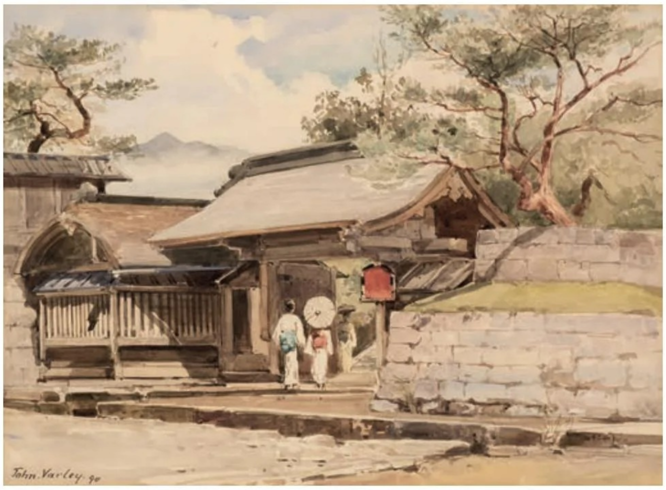
Each lot is subject to a Buyer's Premium of 20%
(Lots marked * 24% inclusive of VAT @ 20%)



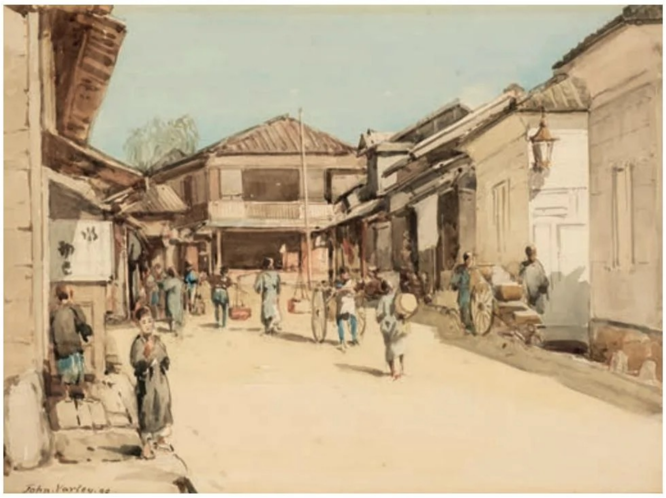
Lot 116

116* **Langley (William, 1852-1922).** Old Newlyn Quay, *watercolour, depicting a view over Newlyn Quay, a fisherman attending to his boat while the tide is out, signed lower right, mount aperture 12 x 16.5 cm (4 3/4 x 6 1/2 ins), framed and glazed (40.5 x 45 cm)*
Provenance: Private Collection, Cumbria. Purchased by the father of the current owner from The Valentyne Dawes Gallery, Shropshire on 28th October 2000. Invoice is included in the lot.
(1) £1,500 - £2,000

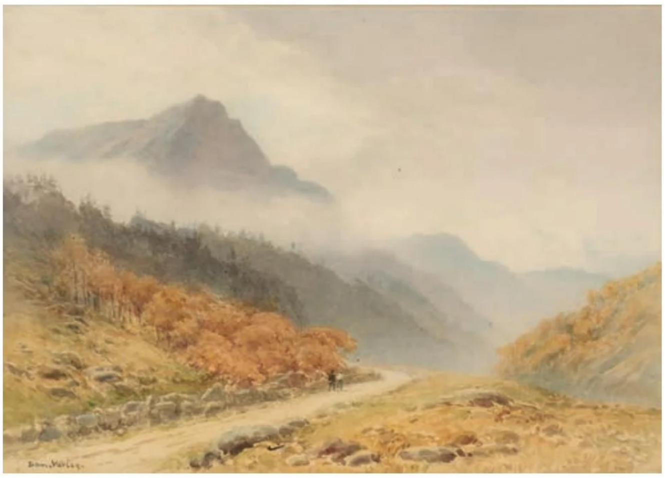
117* **Varley (John, 1850-1933).** Japanese Temple, 1890, *watercolour, signed and dated lower left, depicting a Japanese entrance to a temple, two figures dressed in kimonos, one holding an umbrella walking through the entrance, mountains visible in the background, mount aperture 25.5 x 35 cm (10 x 13 3/4 ins), previous auction stencil to verso, framed and glazed (47 x 56.5 cm)*
(1) £200 - £300



Lot 117



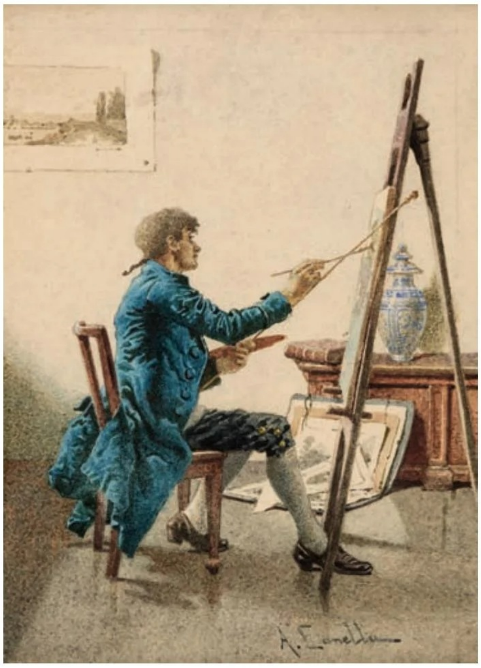
118* **Varley (John, 1850-1933).** Street Scene in Japan, 1890, *watercolour, signed and dated lower left, depicting a busy street scene with figures using carrying poles and pulling carts, mount aperture 25.5 x 35 cm (10 x 13 3/4 ins), previous auction stencil to verso, framed and glazed (47 x 56.5 cm)*
(1) £200 - £300



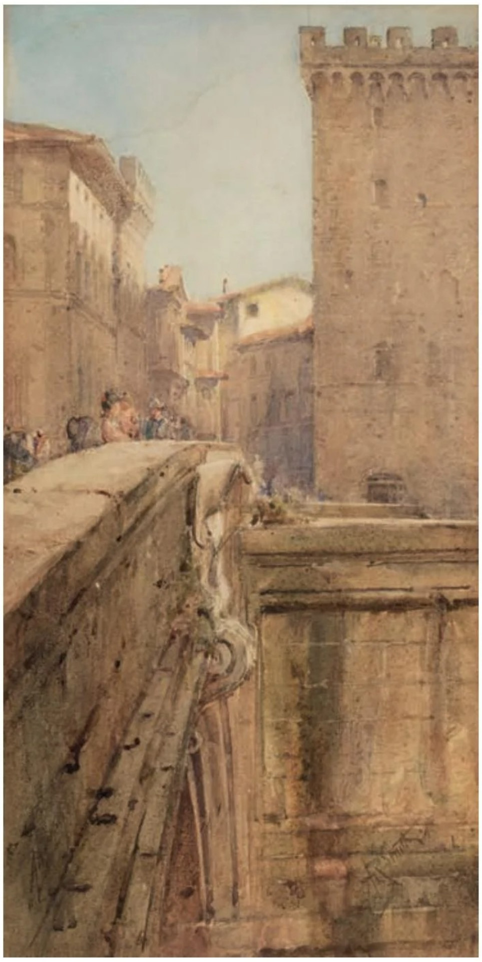
119* **Varley (John, 1850-1933).** View from Dolelly Road, North Wales, *watercolour, signed lower left, depicting a view of the mountains from the Dolelly road, two figures walking along, mount aperture 25.5 x 37cm (10 x 14 1/2 ins), framed and glazed (44 x 55 cm)*
(1) £150 - £200

120* **Canella (Antonio, 1849-1922).** Portrait of an Artist at his Easel, *fine miniature watercolour on paper, signed lower right, mount aperture 111 x 81 mm (4 3/8 x 3 1/4 ins), moulded gilt frame and glazed (30.5 x 28 cm)*
(1) £150 - £200

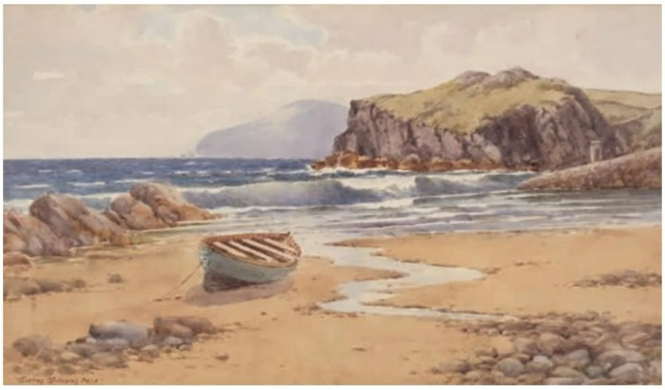
121* **Smith (Arthur Reginald, 1871-1934).** Ponte Santa Trinità, Florence, *watercolour, a view towards Florence from the Arno, with figures on the stone bridge, signed lower right, 36 x 18 cm (14 1/4 x 7 1/8 ins), mounted, framed and glazed (58.5 x 38.4 cm)*
(1) £150 - £200



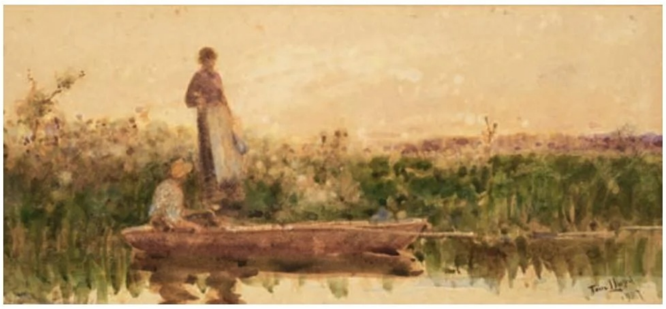
Lot 120



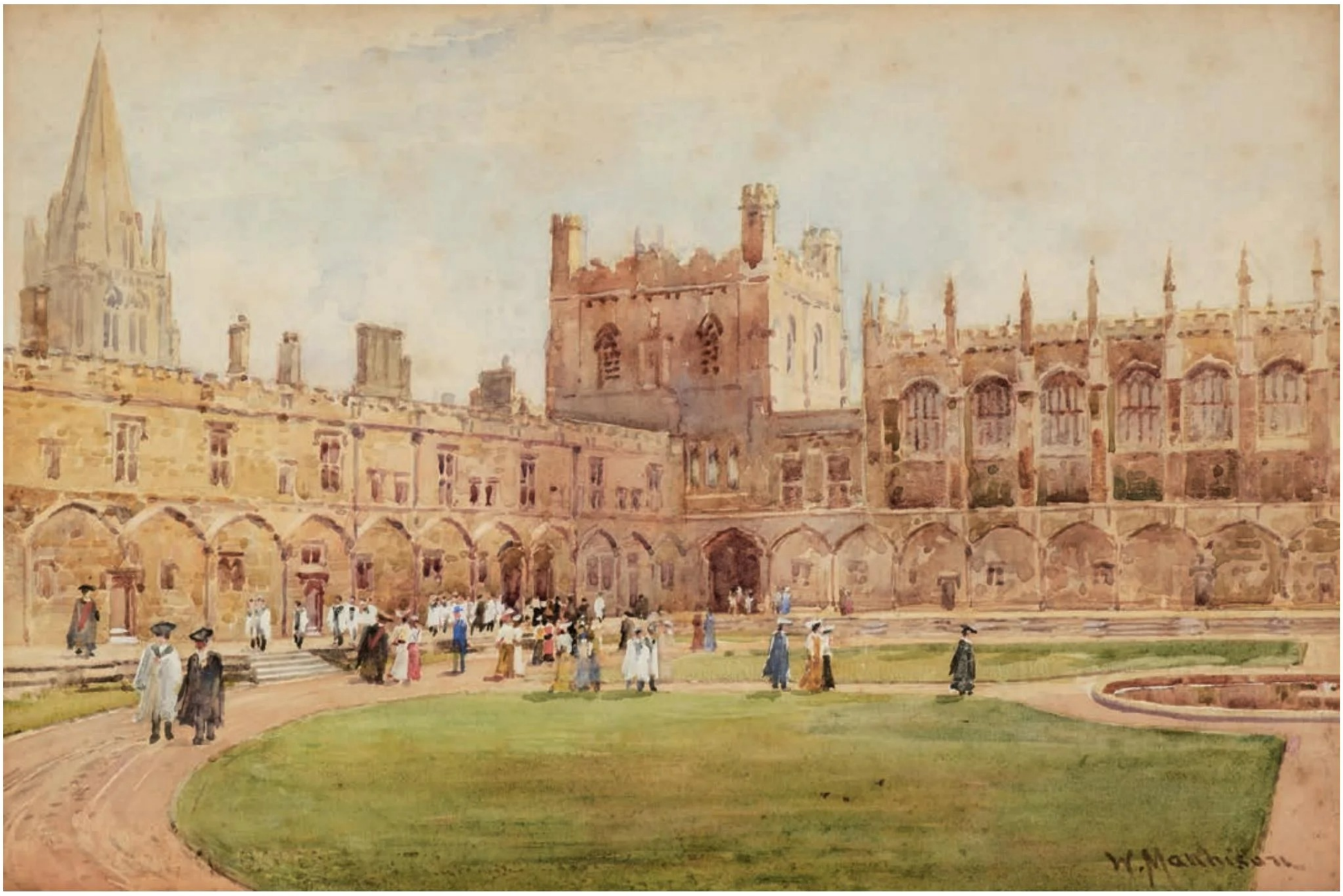
Lot 121



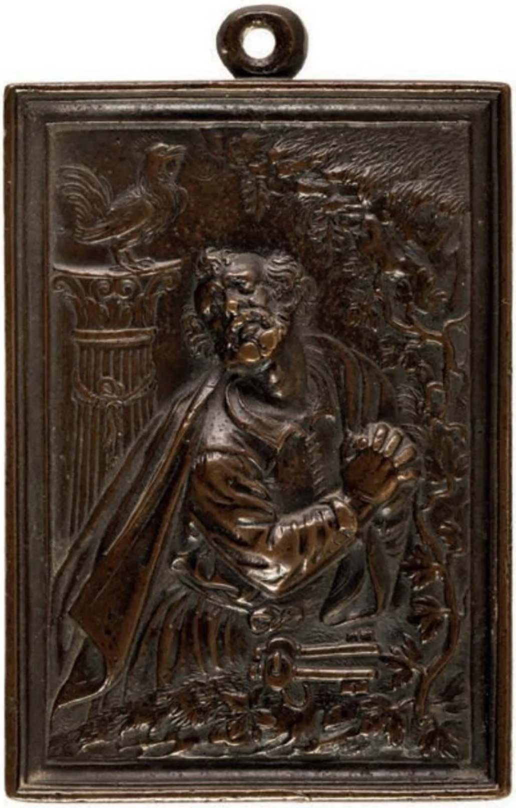
122* **Williams (Warren, 1863-1918).** Welsh Coastal Scene, *watercolour, signed lower left, mount aperture 33 x 57.5 cm (13 x 22 5/8 ins), framed and glazed, together with*
Penmenmawr from Deganwy, *watercolour, signed lower right, mount aperture 33 x 57.5 cm (13 x 22 5/8 ins), framed and glazed (53 x 78 cm)*
(2) £300 - £500



123* **Lloyd (Thomas James, 1849-1910).** Boating in the Summer, 1907, *watercolour, laid onto card, depicting a riverscape one female figure standing on the river side the other sitting in a boat, signed lower right and dated '1907', some overall toning, sheet size 11 x 23.2 cm (4 3/8 x 9 1/8 ins), framed and glazed (20 x 31.4 cm), together with* **Cook (Herbert Moxon, 1844-1928/9).** Landscape, *watercolour, depicting two figures walking along a lake edge, sailboats and mountains in the distance, signed lower left, mount aperture 13.2 x 18 cm (5 1/4 x 7 ins), framed and glazed (30 x 35 cm), plus* **Jones (Fred C., early 20th century).** Richmond, Yorkshire, 1916 and 1945, *pencil and watercolour, signed and dated lower right, mount aperture 14.8 x 22 cm (5 3/4 x 8 5/8 ins), framed and glazed (37 x 39 cm)*
(3) £150 - £200



124* **Matthison (William, 1853-1926).** Tom Quad, Christchurch, Oxford, *watercolour, signed lower right, mount aperture 23 x 35 cm (9 x 13 3/4 ins), framed and glazed (42.5 x 55 cm)*
(1) £300 - £400



Lot 125

125* **Netherlandish School.** St. Peter in Penitence, late 16th or early 17th century, *cast and chased bronze rectangular plaque, Saint Peter in prayer, the cockerel on a column behind him in the background, with suspension loop, 102 x 71 mm (3 7/8 x 2 3/4 ins) not including the loop*

Warren, Medieval and Renaissance Sculpture in the Ashmolean Museum: Plaquettes (Oxford: Ashmolean Museum Publications, 2014), pp. 1046 – 1048, no. 506; Weber 1043, as Spanish; Molinari 411A.

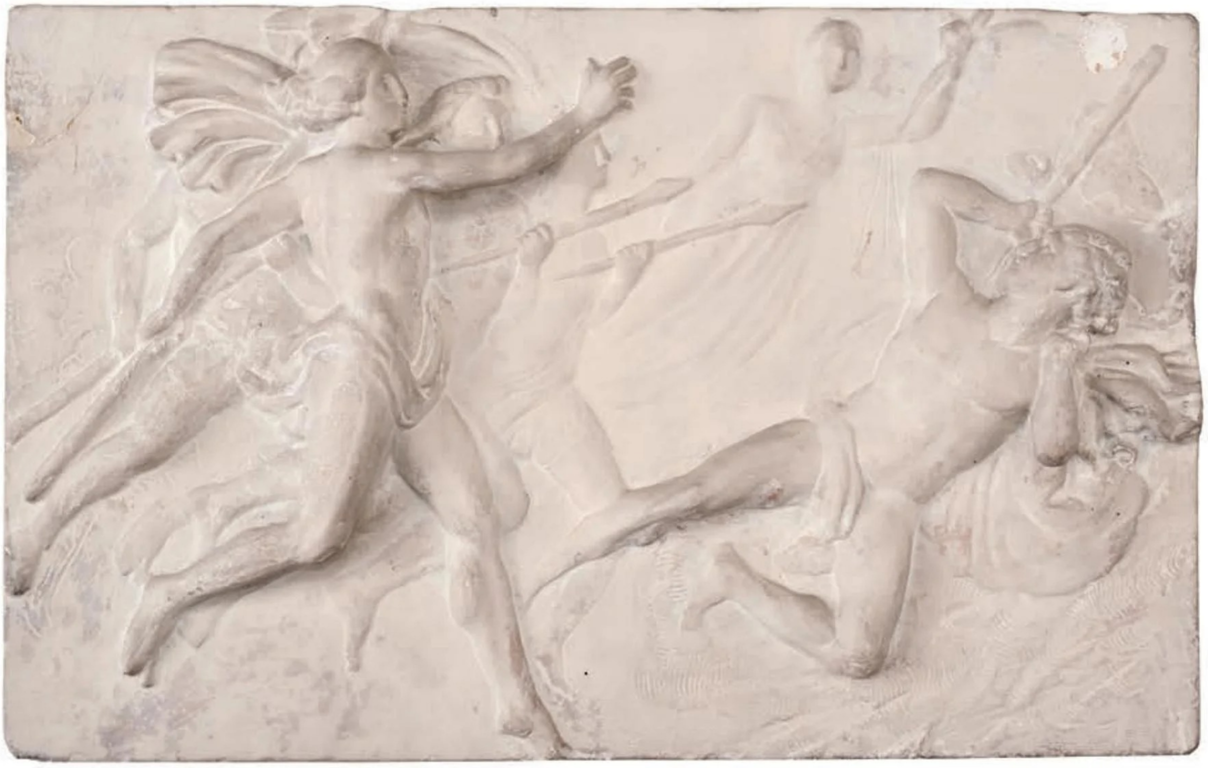
(1) £300 - £500

126* **Flaxman (John, 1755-1826).** A group of 7 plaster bas-reliefs from originals by John Flaxman, 20th century, *copies of plaster-sketch models for 'Come thou blessed 1797-98. First monument to Agnes Cromwell in Chichester Cathedral', 52 x 26 cm (20 1/2 x 10 1/4 ins); 'Come thou blessed 1797-98. Plaster model for Cromwell monument', 34 x 27 cm (13 1/2 x 10 1/2 ins); 'Defeat of Rebel Angels', 34 x 47 cm (13 1/2 x 18 1/2 ins); 'Two Gentlemen with Clasped Hands. Study for Monument V', resin, 35 x 15 cm (13 3/4 x 6 ins); 'Thy Will Be Done: Sketch for a monument to Thomas Brand at Wath, Yorkshire, 1815-16', 31 x 23 cm (12 x 9 ins); An Evangelist, 36 x 14 cm (14 1/4 x 5 1/2 ins); sketch for a monument, semi-circular, 24 x 42 cm (9 1/2 cx 16 1/2 ins)*

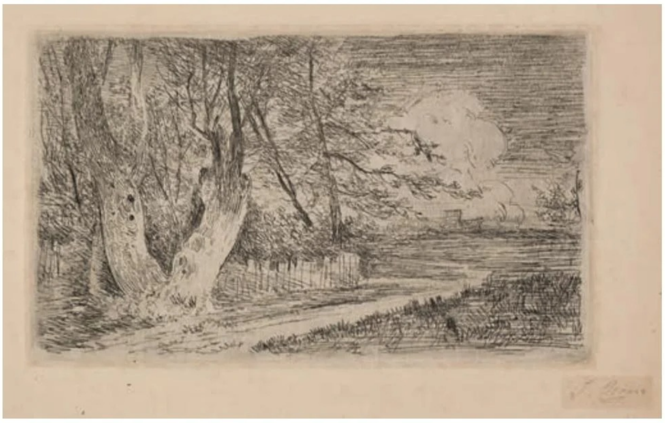
Provenance: Collection of Sir Lawrence Gowing (1918-1991).

Flaxman kept his clay originals of these sketch-models in their hundreds round the walls of his studio and these are now chiefly held in the collection of University College, London. It is likely these plaster copies were made between 1975 and 1985, the period when Gowing served there as Principal of the Slade School of Fine Art.

(7) £300 - £500



Lot 126



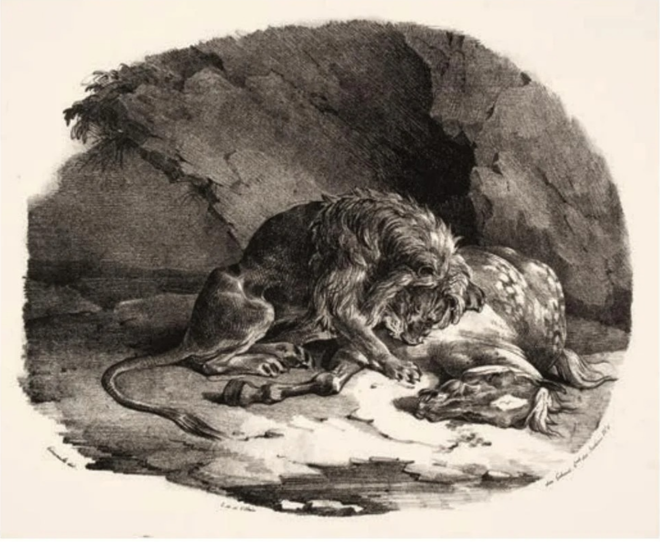
127* **Crome (John, 1768-1821).** Road by Park Palings, *etching and drypoint on chine collé, second state (of 2), signed in pencil lower right, inscribed in pencil in later hand by 'Road by Park Palings Theobald no 19, only state, early impression', plate size 105 x 175 mm (4 1/8 x 6 7/8 ins), sheet size 185 x 269 mm (7 1/4 x 10 1/2 ins), old frame, framed and glazed*

Provenance: Collection of Sir Lawrence Gowing (1918-1991).

Theobald 19 (only state); Clifford E19 ii/ii; Goldberg 230 ii/ii.

Unpublished in his lifetime, this early etching by Crome was later issued in the portfolio titled *Norfolk Picturesque Scenery, consisting of 30-1 Etchings by the late John Crome, founder of the Norwich Society of Artists, and printed from the plates as left by himself*, in 1834.

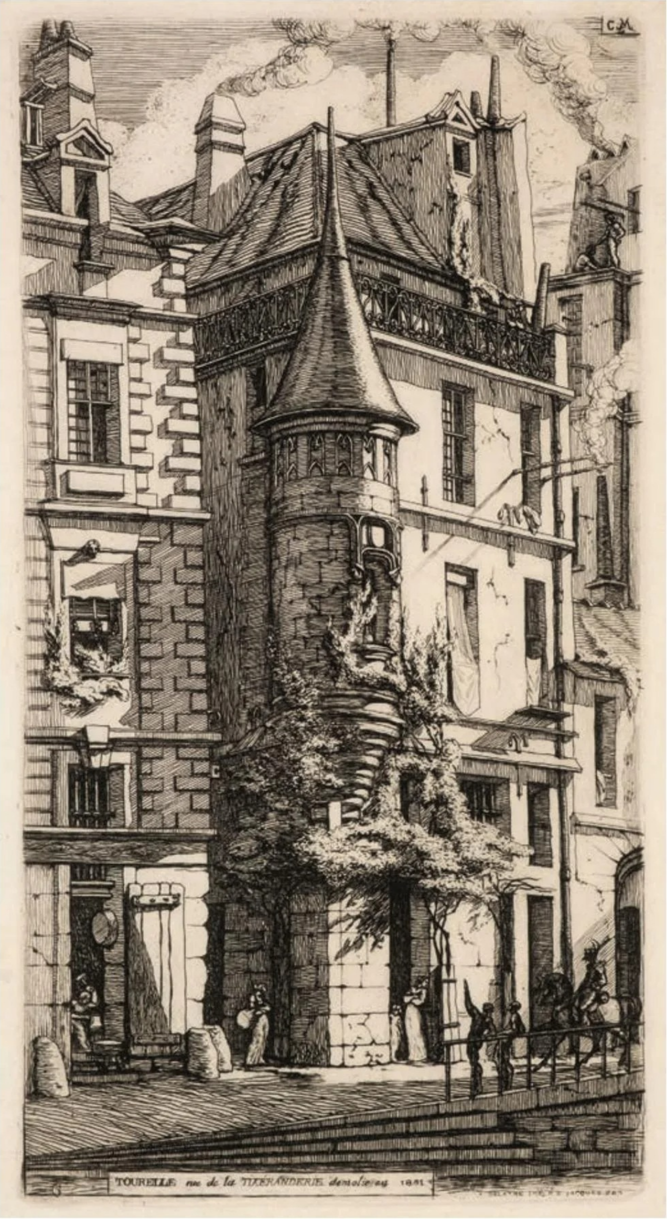
(1) £150 - £200



128* **Géricault (Théodore, 1791-1824).** Cheval devoré par un Lion, 1823, *crayon lithograph, a fine impression of the rare second state (of four), before the removal of Villain's address, on wove paper, with margins, image size 19.4 x 23.8 cm (7 5/8 x 9 3/8 ins), together with Cheval que l'on promène avant la course and La Course (from Suite de Huites Petits Pièces), 1823, crayon lithographs on wove paper, both printed on one sheet, from the album published by Gihaut Frères, Paris, sheet size 55.1 x 40 cm (21 1/2 x 15 3/4 ins)*

Literature: Delteil 67, 56, 56.

(2) £300 - £500



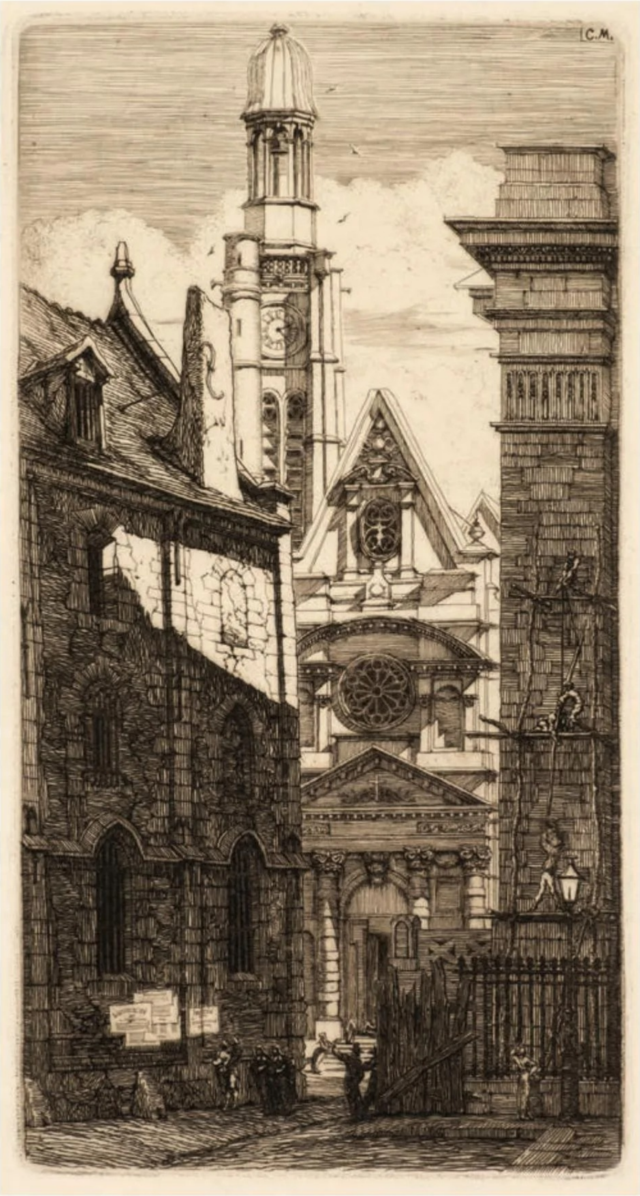
129* **Meryon (Charles, 1821-1868).** Tourelle, Rue de la Tixeranderie, 1852, *etching and drypoint, the fourth state (of five), published in 1861 in an edition of 30 impressions, plate size 245 x 129 mm (9 5/8 x 5 ins), framed and glazed (52.5 x 42.3 cm)*

Provenance: Purchased from Garton & Cooke in April 1987;thence by family descent.

Schneiderman 24, iv/v; Delteil/Wright 29 iv/v.

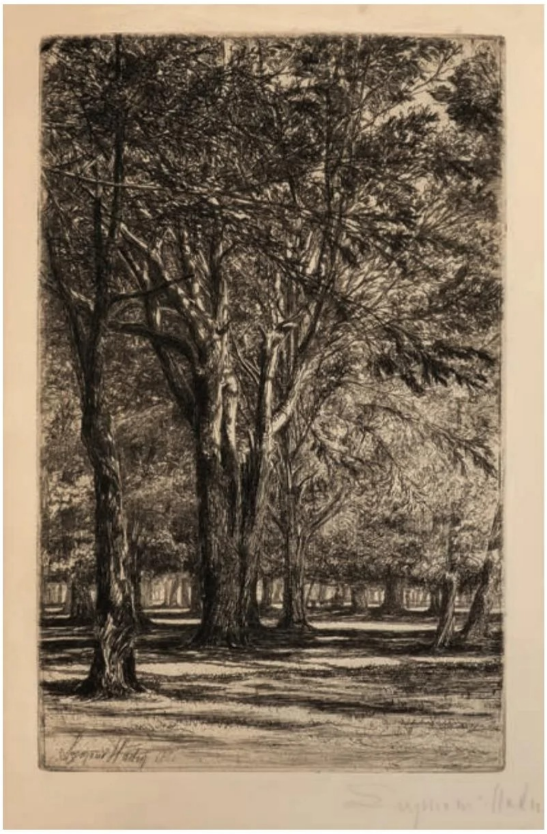
The house stood at the corner of the rue de Coq, demolished in 1851, and is now part of the extended rue de Rivoli in Paris. Meryon sought to capture the architecture and spirit of an ancient Paris that was soon to be lost due to Baron Haussmann's modernisation programme.

(1) £300 - £500

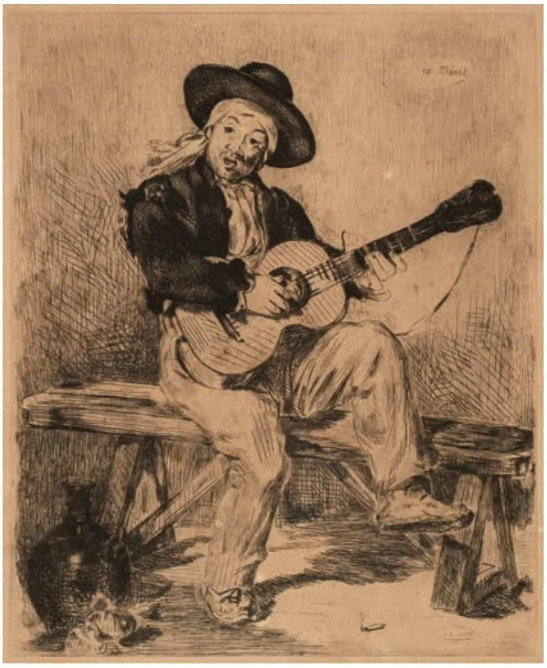


130* **Meryon (Charles, 1821-1868).** Saint Etienne-du-Mont, Paris, 1852, *etching and drypoint on laid paper, the 8th (final) state, published in an edition of 30 impressions, plate size 24.4 x 13 cm (9 5/8 x 5 1/8 ins), with margins, framed and glazed (52.5 x 42.3 cm)*
Schneiderman 25, viii/viii. Wright 25, viii / viii.
(1) £300 - £500

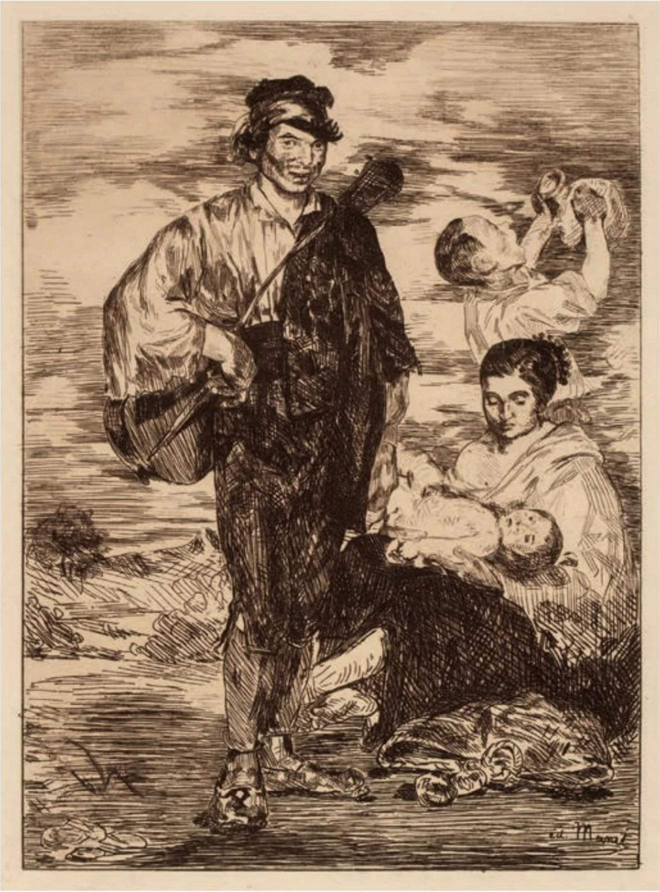
131* **Haden (Seymour, 1818-1910).** Kensington Gardens II (Large Plate), 1859, *etching with drypoint, printing with selectively wiped plate tone, signed in pencil to lower margin, image size 19.7 x 12.5 cm (7 3/4 x 4 7/8 ins), sheet size 23.5 x 15.6 cm (9 1/4 x 6 1/8 ins), framed and glazed (42.3 x 32.4 cm), together with* Out of Study Window, *etching, depicting a view of a city emerging from behind trees and bushes, image size 10.5 x 25.6 cm (4 1/8 x 10 1/8 ins), framed and glazed (32 x 42.5 cm)*
Schneiderman 31.
Provenance: Out of Study Window was purchased in April 1987 from Garton & Cooke, thence by descent through the family.
(2) £300 - £500



Lot 131



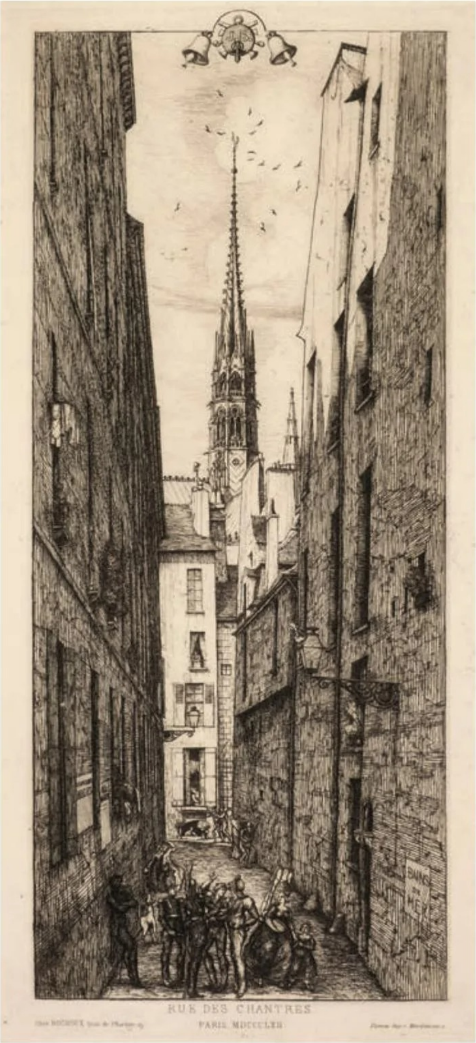
132* **Manet (Edouard, 1832–1883).** Le chanteur espagnol, ou Le guitarero (The Spanish Singer, or The Guitarist), 1861, *etching on heavy laid paper, the 5th state (of 7), mount-stained, plate size 298 cm x 244 mm, sheet size 445 x 358 mm, hinge-mounted, framed and glazed*
Provenance: Sir Lawrence Gowing (1918-1991).
Harris 12; McKean Fisher 11; Guérin 16.
(1) £700 - £1,000



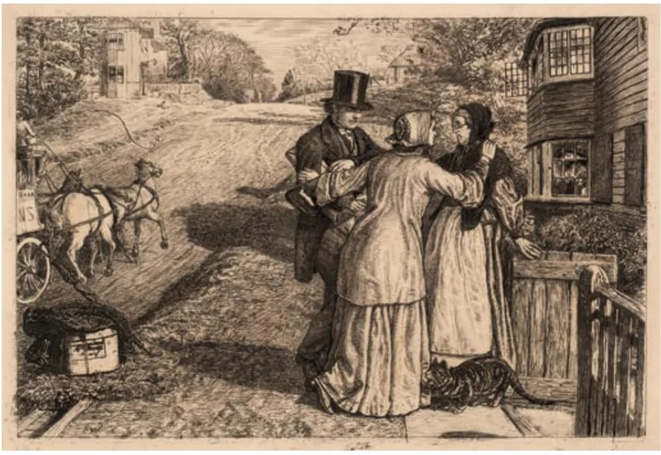
133* **Manet (Edouard, 1832-1883).** The Gypsies (Les Gitanos), 1862, *etching on pale cream laid paper, from the Strolin edition of 100 copies published in 1905, plate size 315 x 236 mm (12 3/8 x 9 1/4 ins), with margins, framed and glazed, with printed stock label to verso*
Guerin 21. Harris 18.
Published in Manet's *Trente Eaux-fortes Originales*, Paris, 1905, edited by Théodore Duret, and issued in an edition of 100 copies only.
(1) £700 - £1,000

134* **Meryon (Charles, 1821-1868).** Rue des Chantres, 1862, *etching and drypoint, the 5th state (of 6), printed in an edition of 100 impressions, printed by Pierron and published by Rochoux, image size 27.9 x 11.9 cm (10 7/8 x 4 5/8 ins), framed and glazed (52.5 x 42.3 cm)*
Provenance: Purchased from Garton & Cooke in April 1988 thence by family descent.
Schneiderman 85.v/vi.
(1) £400 - £600

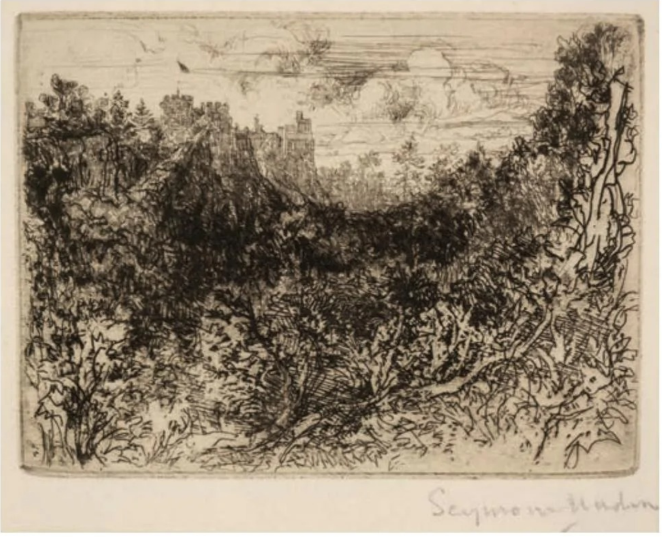
135* **Holman Hunt (William, 1827-1910).** A Day in the Country, 1865, *etching, a proof, reworked by the artist with ink and pencil, inscribed in pencil to lower margin '5th Biting after...? touched upon with ink and pencil', plate size 185 x 216 mm, with top margin trimmed to plate mark, and other margins short, framed and glazed*
(1) £200 - £300



Lot 134



Lot 135

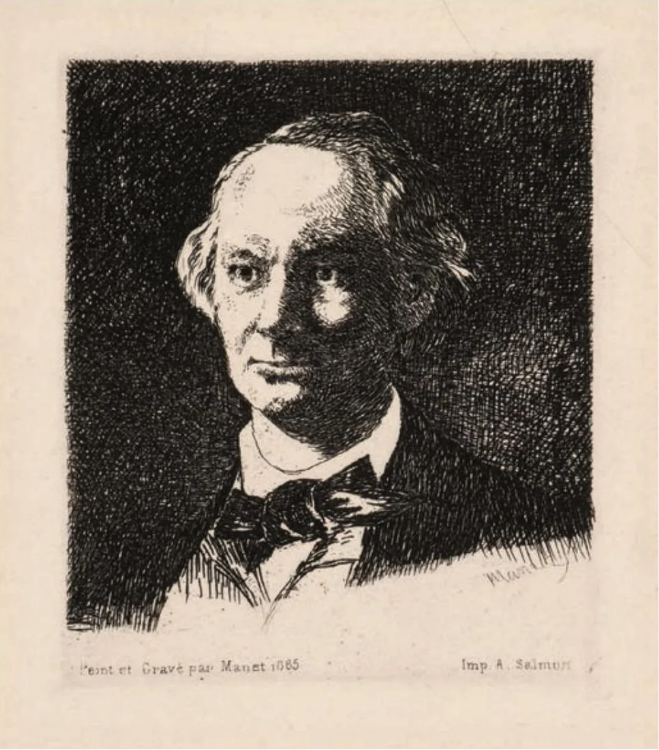


136* **Haden (Seymour, 1818-1910).** A Castle, County Wicklow, 1865, *etching with drypoint, depicting extensive vegetation in the foreground, a castle visible in the distance, signed in pencil to lower margin, image size 10.2 x 13.7 cm (4 1/8 x 5 3/8 ins), framed and glazed (32.5 x 42.3 cm), together with* Egham Lock, 1859, *etching, signed in pencil to lower margin, image size 14.9 x 22.5 cm (5 7/8 x 8 7/8 ins), framed and glazed (32 x 42.5 cm), plus* Amalfi, 1858, *etching, Schneidermann's third state (of three), unsigned, image size 11.6 x 7.8 cm (4 1/2 x 3 1/8 ins), framed and glazed (42.5 x 32 cm) Kensington Gardens II (Large Plate), 1859, etching with drypoint, printing with selectively wiped plate tone, signed in pencil to lower margin, image size 19.7 x 12.5 cm (7 3/4 x 4 7/8 ins), sheet size 23.5 x 15.6 cm (9 1/4 x 6 1/8 ins), framed and glazed (42.3 x 32.4 cm), together with*

*Out of Study Window, etching, depicting a view of a city emerging from behind trees and bushes, image size 10.5 x 25.6 cm (4 1/8 x 10 1/8 ins), framed and glazed (32 x 42.5 cm)*

Provenance: Egham Lock purchased from Garton & Cooke in April 1987; thence by descent.

(3) £200 - £300


Peint et Gravé par Manet 1865
Imp. A. Salmon

137* **Manet (Edouard, 1832–1883).** Charles Baudelaire de Face III (Portrait of Charles Baudelaire, Full Face), 1868, *etching on thin laid paper, the 4th and final state, with printed inscription to lower margin of the image 'Peint et Gravé par Manet 1865' and 'Imp. A. Salmon', plate size 94 x 82 mm (3 7/8 x 3 1/4 ins),sheet size 197 x 149 mm (7 3/4 x 5 7/8 ins), hinge-mounted, framed and glazed*

Provenance: Collection of Sir Lawrence Gowing (1918-1991).

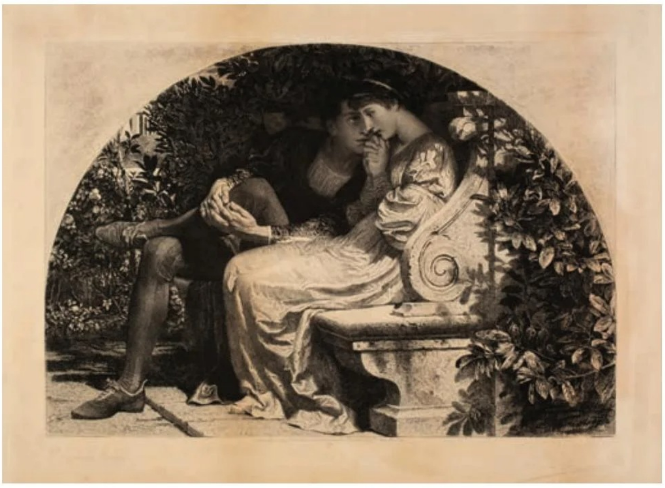
Moreau-Nélaton 16; Guérin 38; Harris 61.

Final published state of Manet's portrait of Baudelaire, after a photograph by Nadar.

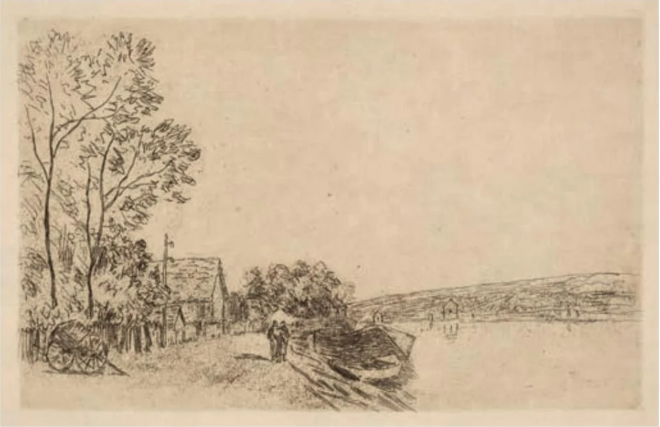
(1) £300 - £500

138* **Lançon (Auguste, 1836-1887).** Les Trappistes, Paris: A. Quantin, 1883, *10 aquatint etchings, depicting scenes from the daily life of Trappist monks, some spotting (mainly affecting margins), sheet size approximately 45 x 31.5 cm (17 3/4 x 11 3/8 ins), 8 with their numbered captioned tissue guards (spotted with some tears and edge chips), loosely contained in original titled paper portfolio, limited edition (128/250 copies)*

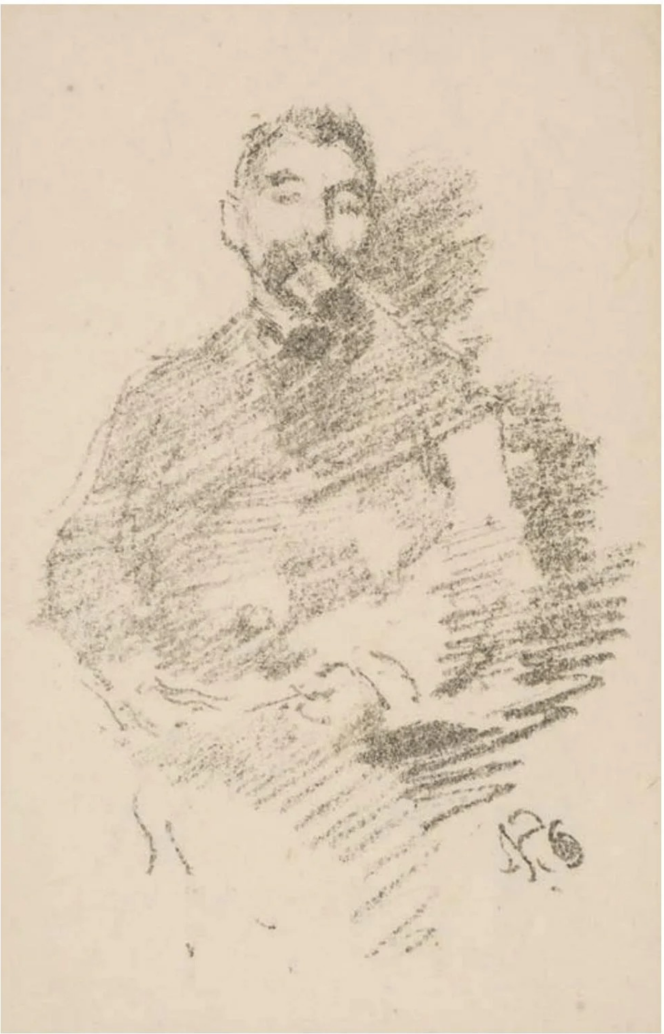
(1) £100 - £150



139* **Dicksee (Frank, 1853-1928).** A Love Story, 1884, *etching on wove paper by Adolphe Lalauze after Frank Dicksee, published by Thomas Agnew & Sons, July 1st 1884, a proof signed by both the engraver and artist, with Printseller's Association blindstamp to lower left corner, image size 32.5 x 47 cm (12.75 x 18.5 ins), sheet size 45 x 63.5 cm (17.7 x 25 ins), laid down on card, old frame, glazed, with early handwritten label to verso 'A Love Story Royal Academy 1883 Painted by Frank Dicksee', framed and glazed*
(1) £100 - £150

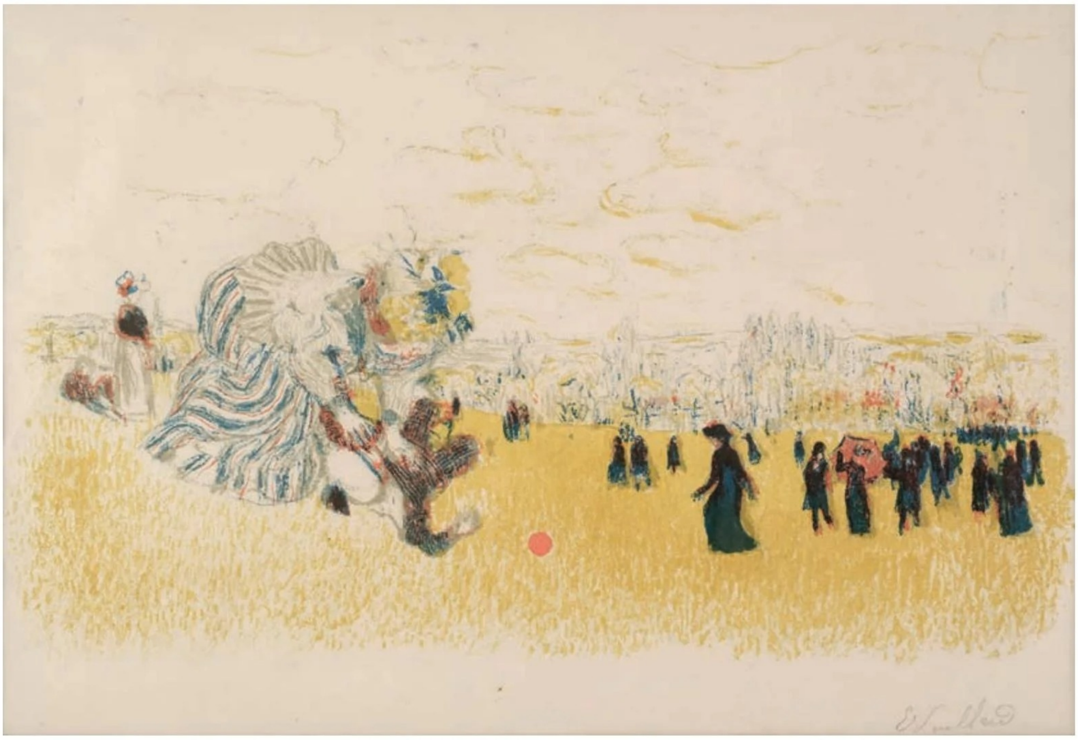


140* **Sisley (Alfred, 1839-1899).** Bords du Loing, La Charrette, 1890, *etching, a very good, delicate impression, without letters (an edition with letters was published by La Gazette des Beaux Arts), plate size 14.5 x 23 cm (5 3/4 x 9 ins), sheet size 18.8 x 27.8 cm (7 3/8 x 11 ins)*
Delteil 1.
(1) £100 - £150

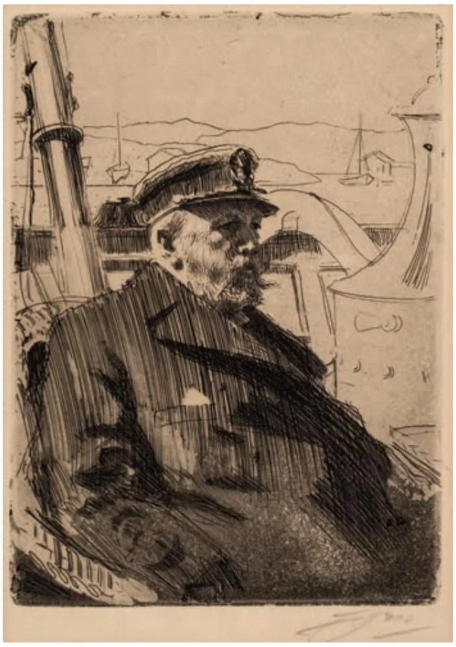


141* **Whistler (James Abbott McNeill, 1834-1903).** Stéphane Mallarmé, 1892, *transfer lithograph on greyish ivory chine collé on pale cream wove paper, tab-mounted to backing card, signed in the plate lower right, printer's blindstamp of H. Belfond to lower left blank margin, sheet size 117 x 75 mm (4 1/2 x 3 ins), framed and glazed, together with* The Doctor, 1895, *lithograph on off-white glossy wove paper, published in an edition of about 3,000 in The Pageant, November, 1896, pale mount-stain, sheet size 253 x 186 mm (10 x 7 3/8 ins), window-mounted*
Spink, Stratis & Tedeschi (online), 60 and 110.
(2) £200 - £400

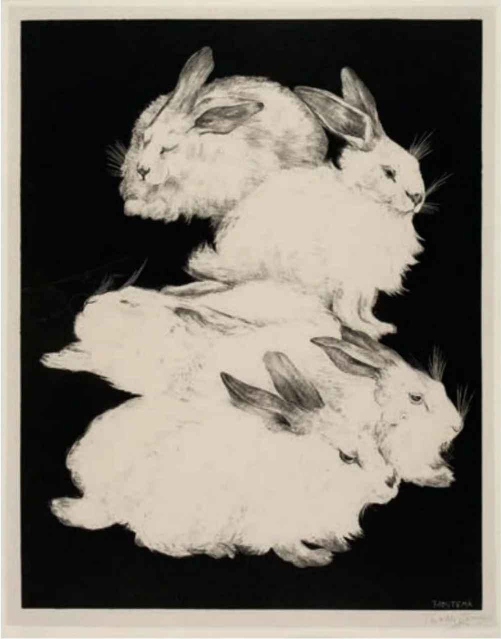
142* **Whistler (James Abbott MacNeill, 1834-1903).** The Doctor, 1894, *lithograph on cream paper, two abrasions to outer corners recto (where previously mounted), sheet size 23.5 x 17.8 cm (9.25 x 7 ins), together with* My Brother the Doctor [from The Pageant, 1896], *lithograph, sheet size 25.2 x 18.8 cm (10 x 7.5 ins), plus three other lithographs by Whistler from The Studio (Savoy Pigeons, The Louvre & The Smith's Yard), each with blindstamp, some marks and light surface soiling, plus one further Whistler lithograph on cream laid paper of a continental facade (from Quarto no. 2, 1896), and other etchings and lithographs, various, including a signed landscape etching by George Goodall, unsigned etchings by Fred Burridge, and D. Y. Cameron, two lithographs from The Studio by R. Goff and C. E. Holmes, etc.*
(12) £150 - £200



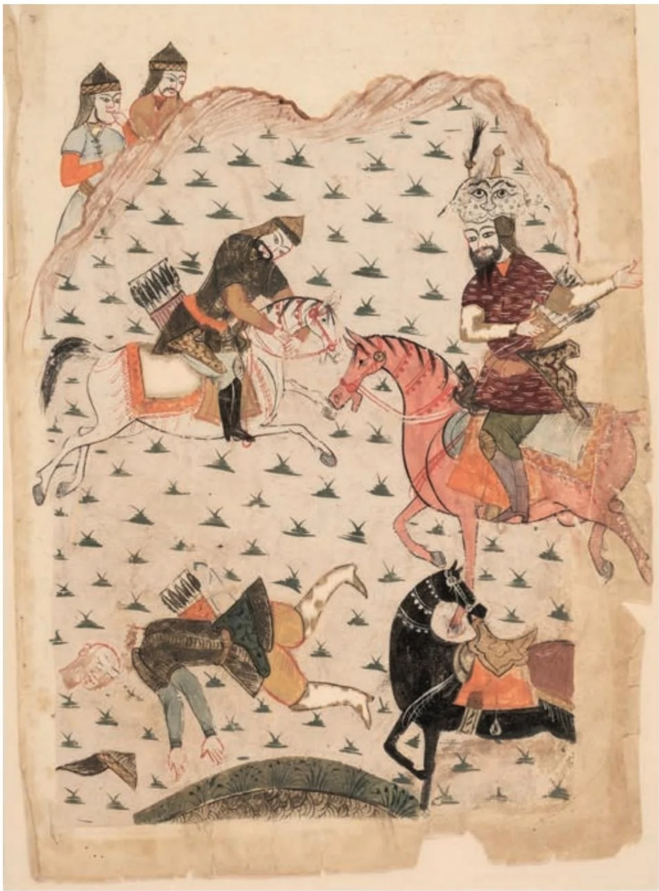
143* **Vuillard (Edouard, 1868-1940).** Jeux d'Enfants, 1897, *lithograph in colour on chine, from the edition of 100 published by Ambroise Vollard, Paris, in L'Album d'estampes originales de la Galerie Vollard, signed in pencil lower right, pale mount stain, one or two short closed tears to outer blank margins, extreme upper right corner with small loss, sheet size 42.5 x 57.5 cm, old wood frame, glazed with label to verso for the Arts Council of Great Britain exhibtion of Bonnard and Vuillard at Edinburgh, 1945, catalogue number 143*
Roger-Marx 29.
(1) £2,000 - £2,500



144* **Zorn (Anders, 1860-1920).** King Oscar II (second plate), 1898, *etching on Van Gelder Zonen laid paper, with partial watermark, the second state (of 2), signed in pencil, mount stain, plate size 244 x 177 mm (9 5/8 x 7 ins), sheet size 320 x 252 mm (12 5/8 x 10 ins), hinge-mounted*
Delteil 130; Asplund 132 ii/ii.
(1) £300 - £500



145* **Hoytema (Theodoor van, 1863-1917).** Five Angora Rabbits, *lithograph, signed in pencil to lower margin, image size 41.5 x 32.5 cm (16 3/8 x 12 3/4 ins), framed and glazed (83 x 62.5 cm)*
Provenance: Purchased from Garton & Cooke in April 1988, thence by family descent.
(1) £200 - £300



146* **Persian Miniatures.** Battle Scenes (possibly from the Shahnameh (Book of Kings) of Ferdowsi, Persia, 18/19th century, *gouache on laid paper, depicting three different battle scenes including: one with two mounted warriors looking down on a decapitated soldier, with two other soldiers behind a hill gazing down on the scene, another with a group of mounted and unmounted soldiers looking on as one slits the throat of an enemy, the helmets suggesting a Shiraz style of painting, some losses to gold painted areas, some tears and frayed edges, light stains, all approximately 28.5 x 19.5 cm (11 1/4 x 7 6/8 ins)*

(3) £300 - £500

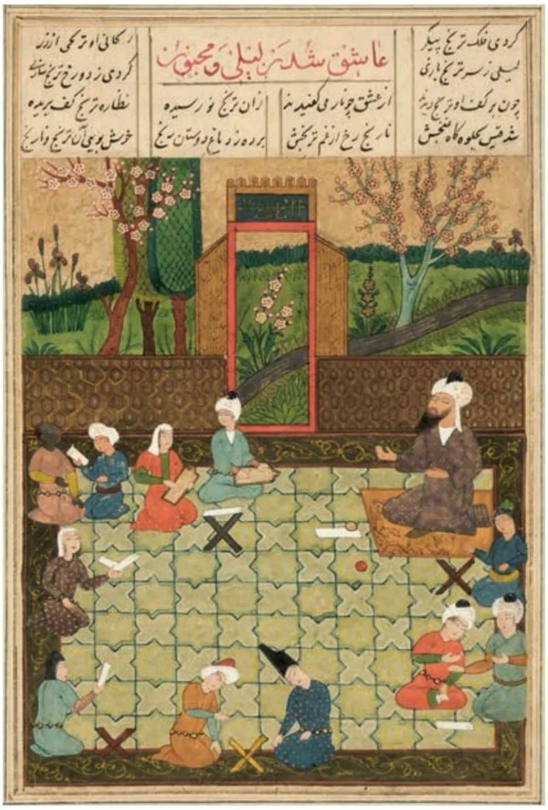
147* **Persian miniatures.** Scenes from the Divan of Hafez or the Khamseh of Nizami, probably late 18th century, *four watercolour and gouache persian miniatures on paper, heightened in gold, nasta'liq script at head of one and to verso of each, the largest 21.5 x 14 cm, framed and glazed*

The miniatures most likely depict scenes from the Divan of Hafez and the Khamseh of Nizami, though the individual events have not been identified.

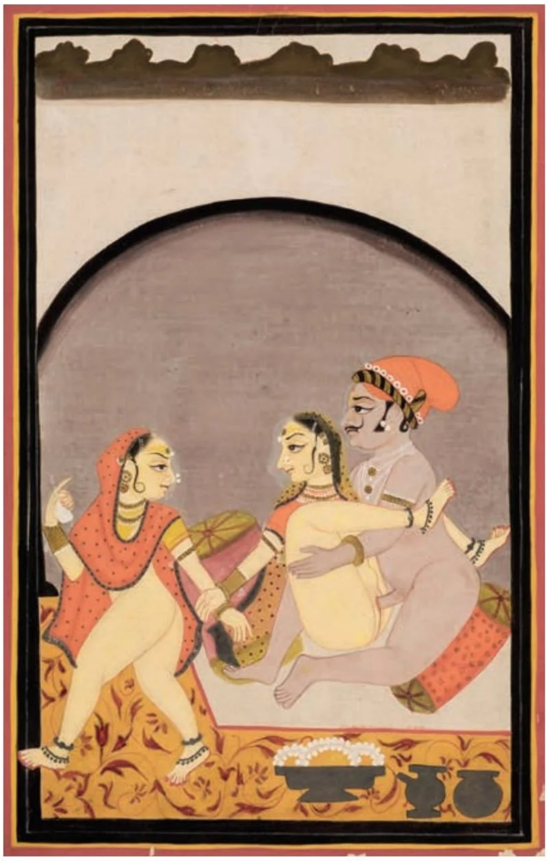
(4) £300 - £500

148* **Rajasthan School.** Erotic Scenes, Rajasthan, 19th century, four erotic miniatures, *watercolours on card, one depicting a woman astride a dark lover, enclosed by gold-speckled bolsters on ochre and blue background; the other showing the pink-fleshed lover standing with a woman perched on a stool, with gold-flecked bolster on bold orange and yellow background, the jewelled armbands, necklaces and earrings showing boldly against the naked bodies, and the final identical pair depicting a threesome of a dark lover and two women, well drawn features, margins a little rubbed and chipped, largest image approx. 25.5 x 16 cm (10 x 6 1/4 ins)*

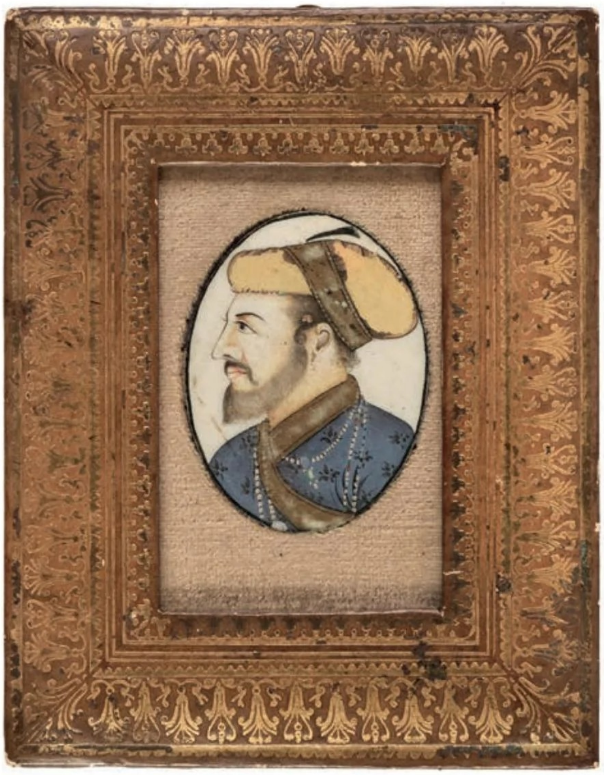
(4) £300 - £500



Lot 147



Lot 148



Lot 149

149* **Mughal School.** Portrait miniature of Shahabuddin Baig Muhammad Khan Shah Jahan (1592-1666), 19th century, *opaque pigments on an oval ivory panel, 6.5 x 5 cm, tooled leather easel frame, frame size 15 x 12 cm*

Shah Jahan, the fifth Mughal Emperor of India and ruled from 1628 to 1658. Born Prince Khurram, he is remembered as a patron of Mughal architecture and is known for the legacy of architectural structures constructed during his reign. The most famous being the Taj Mahal, which he built in memory of his favourite wife Empress Mumtaz Mahal.

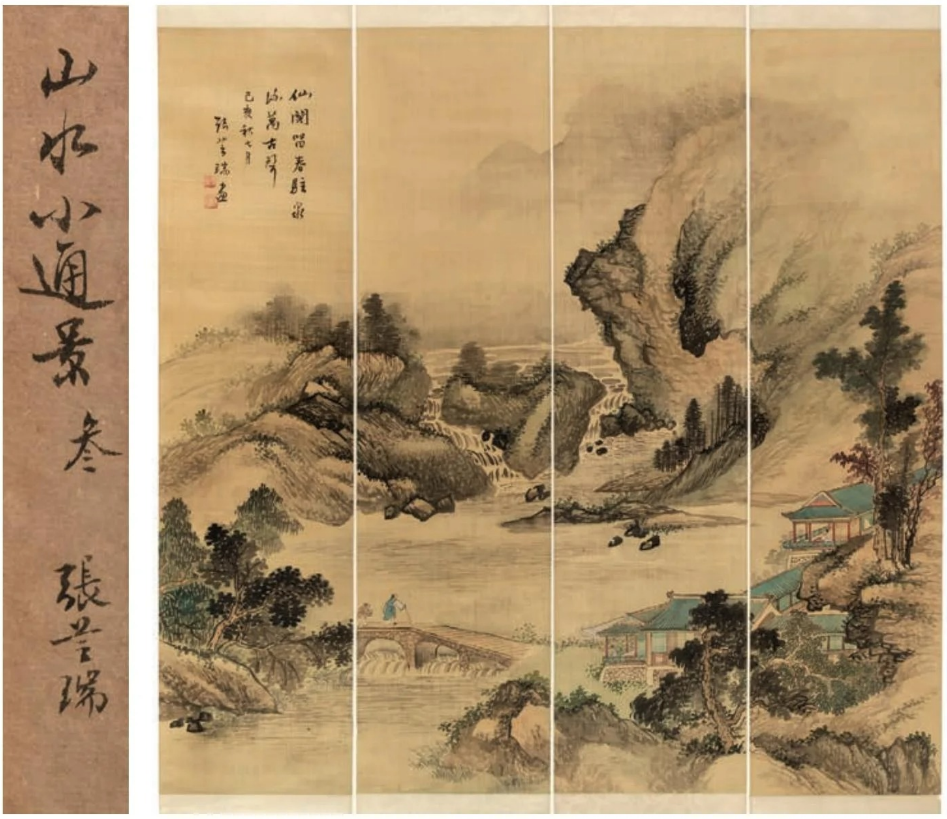
(1) £200 - £300

150* **Japanese School.** Mountainous Landscape, circa 1900, *watercolour on silk, in 4 sections, forming one continous image, mounted on 4 patterned silk and paper scrolls, inscription in Japanese to upper left of image, with 2 printed red seals, wooden baton to each lower edge, hanger to each top edge, each verso with small title label at top of scroll, overall image size 76.6 x 77.6 cm (30 1/8 x 30 1/2 ins)*

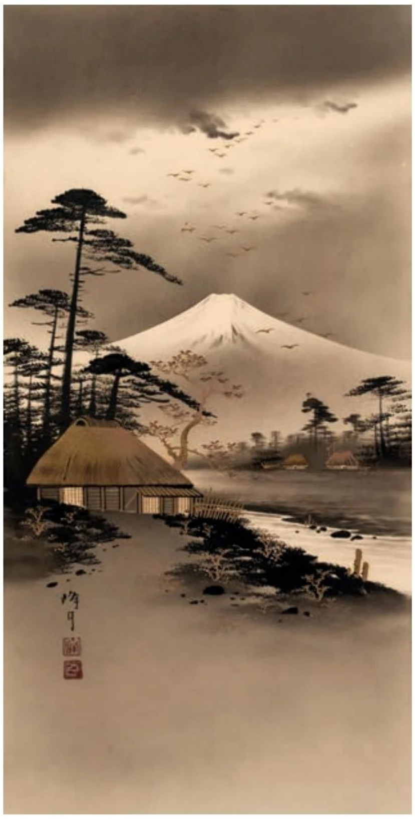
(4) £200 - £300

151* **Japanese School.** View of Mount Fuji in the distance, circa 1910-20, *black and grey ink on paper heightened with gold lacquer, signed 'Hogetsu', with seal marks, small stain near left edge, sheet size 50.2 x 24.9 cm (19 3/4 x 9 3/4 ins), laid on thin board, framed and glazed (58.5 x 33 cm), verso with label of Knott and Kershaw late A. Knott [of] Yorkshire Street, Oldham, together with two similar views by the same artist: a lakeside view with a Japanese pagoda, and a lakeside view with Mount Fuji in the background, both black and grey ink on paper heightened with gold lacquer, signed 'Hogetsu', with seal marks, the former with long narrow stain to lower right area, the latter with vertical band of toning, visible areas 49.2 x 24.2 cm (19 3/8 x 9 1/2 ins) and 22.8 x 28.7 cm (9 x 11 1/4 ins) respectively, both framed and glazed (58.5 x 33 cm & 33 x 39 cm)*

(3) £200 - £300



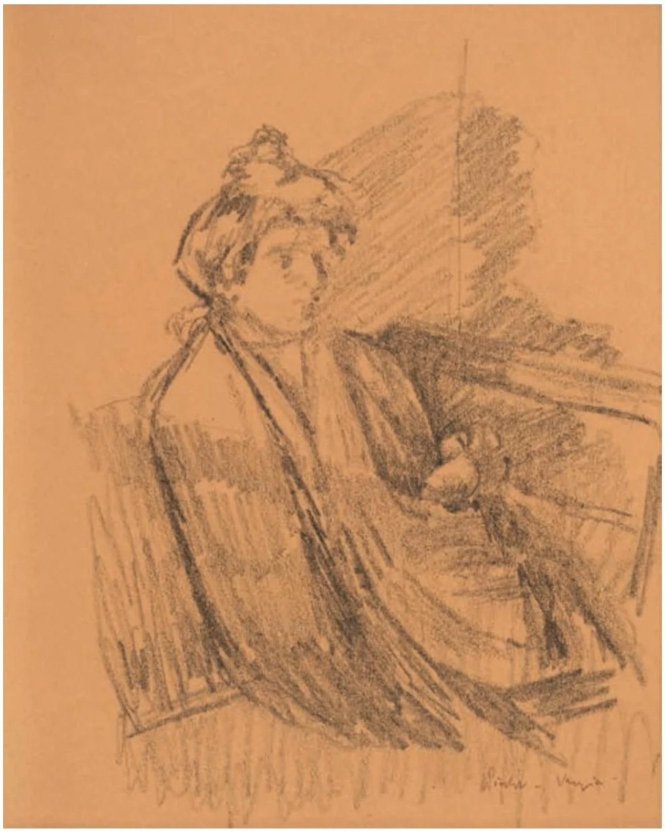
Lot 150



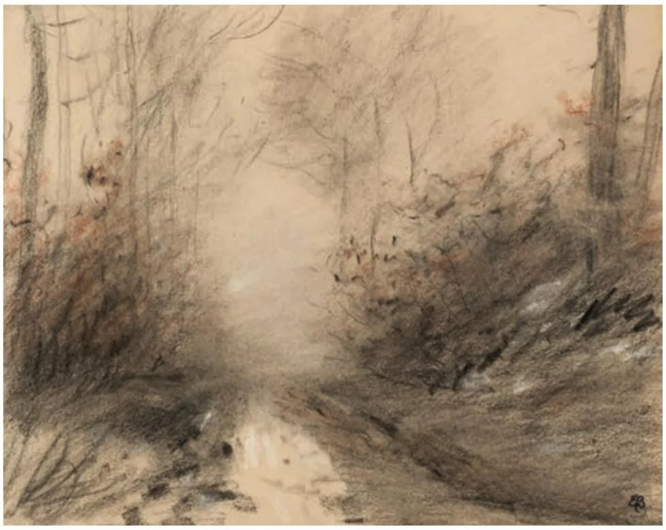
Lot 151

## 20TH CENTURY PAINTINGS & WATERCOLOURS

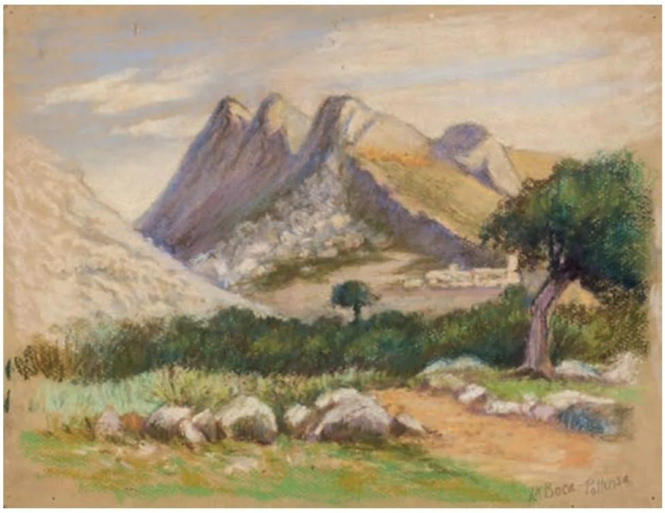
152* **Clausen (George, 1852-1944).** Mother and Child, *watercolour and gouache on stiff card, laid onto board, signed lower right, sheet size 17.8 x 24.2 cm (7 x 9 1/2 ins), framed and glazed (36 x 41.5 cm)*
(1) £200 - £300



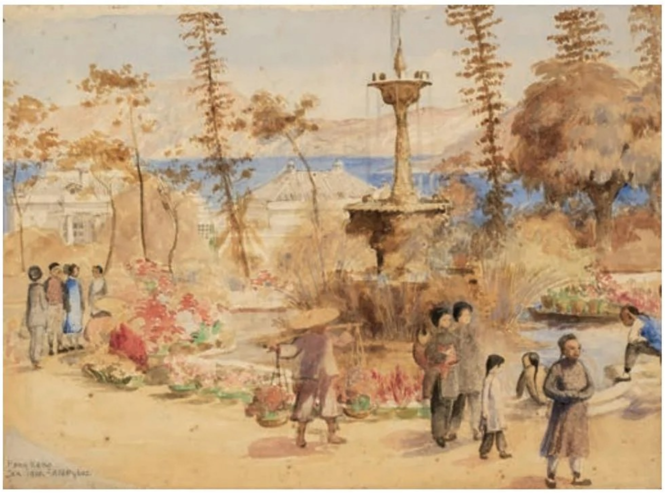
153* **Sickert (Walter Richard, 1860-1942).** La Chiozzotta, *soft pencil on pale brown paper, signed Sickert - Venezia to lower right, 24 x 19 cm (9 1/2 x 7 1/2 ins), mount aperture, period label to verso of the Beaux Arts Gallery, 7 Bruton Place, Bond Street, London to verso, with typewritten title 'La Chiozzotta' Drawing by W. Sickert, and inscribed below in pencil L. Gowing, additional label to upper corner in ink 'BA 180', framed and glazed (48.5 x 38 cm)*
Provenance: Beaux Arts Gallery; Sir Lawrence Gowing (1918-1991).
The Beaux Art Gallery was opened in 1923 by Frederick Lessre, brother-in-law of Walter Sickert.
Literature: Wendy Baron, Sickert Paintings and Drawings (2006), p284, catalogue no. 19713.
Sickert made four trips to Venice (1895-96, 1900, 1901, and 1903-04). The present work is likely to date from 1903-04, when the artist was forced to work indoors due to bad weather. Sickert used models formt he local trattorias to produce a number of important figure paintings including Study in Rose (Barron 197).
(1) £2,000 - £3,000



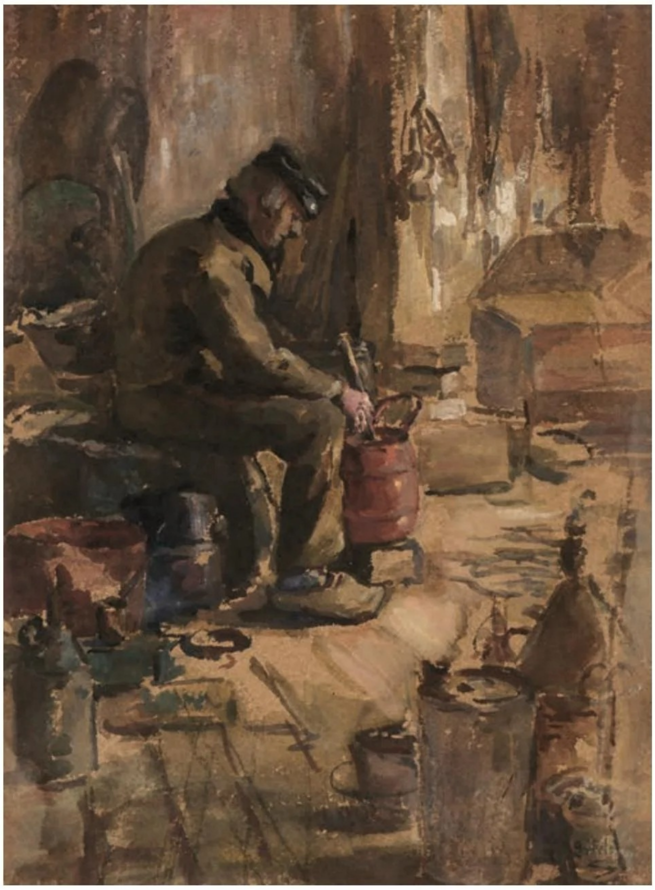
154AR* **Bénézit (Emmanuel Charles, 1887-1975).** Soleil dans la Brume, circa 1908, *coloured chalks on paper, monogrammed lower right 'EB', Mercury Gallery London label to verso, sheet size 22.8 x 28.6 cm (9 x 11 1/4 ins), framed (41.5 x 47.5 cm)*
Provenance: Private Collection: Gloucestershire.
Exhibited: Mercury Gallery, London, *E.C. Bénézit, oils and watercolours*, June 27 - July 28 1990, number 45.
(1) £150 - £200



155* **Goodwin (Albert, 1845-1932).** La Boca, Pollensa, Majorca, circa 1900-1920, *coloured chalks on beige wove paper, titled lower right, sheet size 24.2 x 31.6 cm (9 1/2 x 12 3/8 ins), together with a collection of 8 colour chalk landscape sketches by the artist, one with some edge tears and loss, similar sizes, plus a sketchbook of 18 views in black chalk, 27.2 x 35.8 cm (10 3/4 x 14 1/8 ins), some landscapes and views titled, including St Mawes Castle, The Castle at Villenueve, Pulborough, Falaise, The Chess Rickmansworth, Carshalton Surrey, Across the Valley Belvedere, Near Petit Andelys, one view with AG monogram, and two other large scale chalk studies, one of a young woman in coloured chalks (damaged with loss), the other a study of a dinner table in black chalk, laid down on later card, 75.5 x 58.8 cm (29 3/4 x 23 1/8 ins) and smaller*
(12) £200 - £300

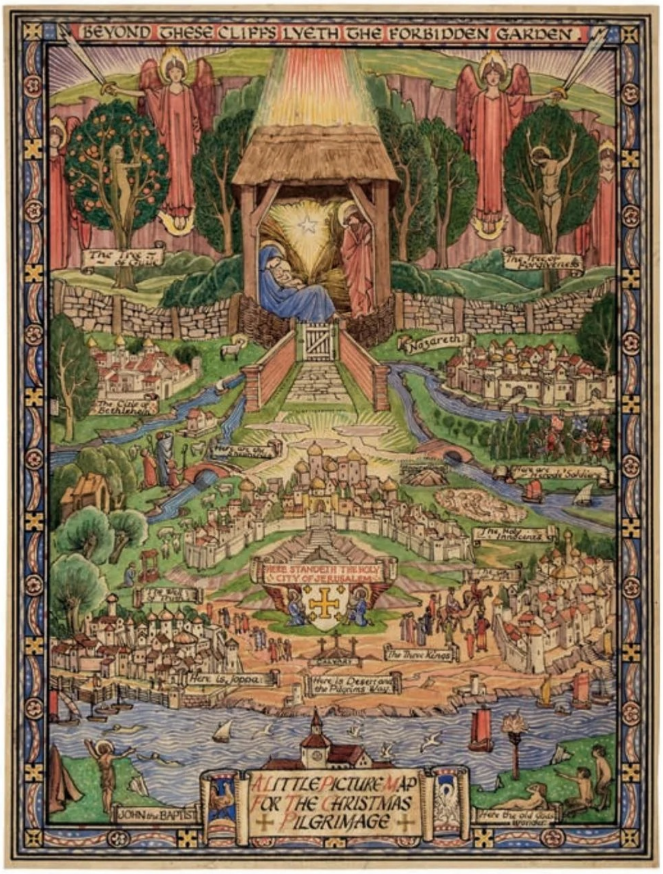


156* **Hong Kong.** Garden landscape with coastal view and figures, by A.N. Pybus, 1910, *watercolour, with traces of pencil, depicting a large fountain amongst pavilions and trees, with an array of figures, including a street seller with yoke and baskets, the sea and hills in the background, inscribed in pencil lower left 'Hong Kong Jan: 1910. - A.N. Pybus', lightly foxed in places, 19 x 26.2 cm (7 1/2 x 10 1/4 ins), mounted, framed and glazed (32.5 x 36.5 ins)*
(1) £150 - £200

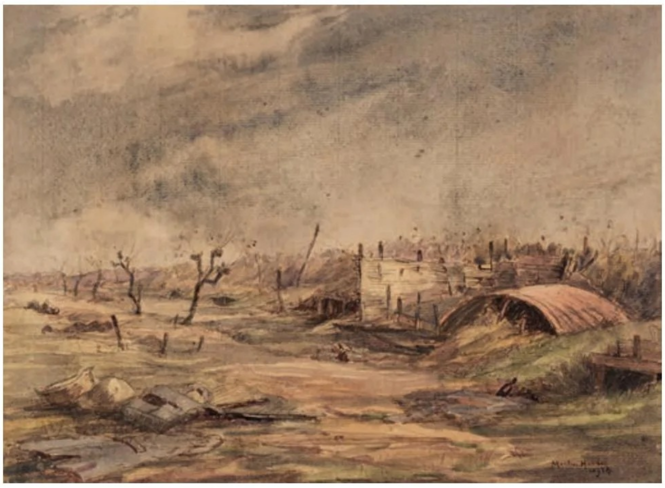


Lot 157

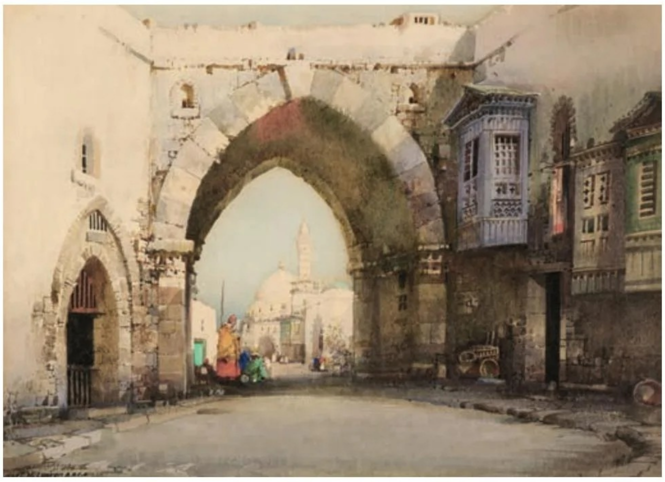
157* **Keeling (Gertrude, exhibited 1896-1940).** The Tar Maker, *watercolour on grey paper, signed lower right, mount aperture 33.5 x 25 cm (13 1/4 x 9 3/4 ins), framed and glazed (55.2 x 46 cm)*
Gertrude Keeling, painter and etcher, exhibited at many galleries including the Royal Academy, Walker Art Gallery, Royal Institution, Glasgow Institute of Fine Art and The Society of Women Artists between 1896 and 1940.
(1) £200 - £300


BEYOND THESE CLIFFS LYETH THE FORBIDDEN GARDEN
Nazareth
HERE STANDETH THE HOLY CITY OF JERUSALEM
Here is Joppa
The three Kings
JOHN the BAPTIST
A LITTLE PICTURE MAP FOR THE CHRISTMAS PILGRIMAGE

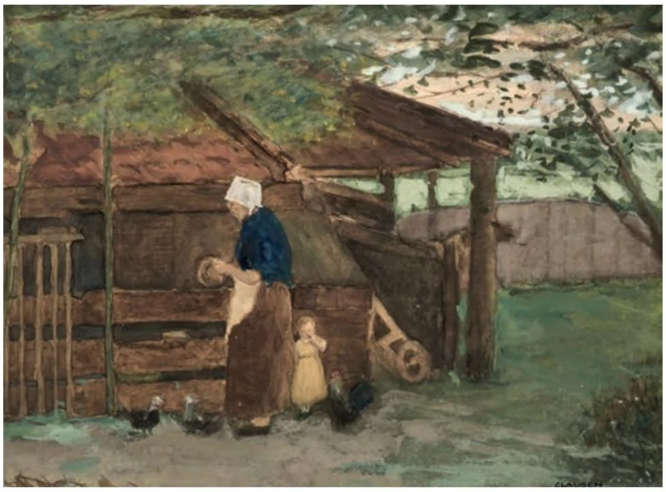
158AR* **Sleigh (Bernard, 1872-1954).** A Little Picture Map for the Christmas Pilgrimage, *watercolour with pen and ink on thick wove paper, signed in pencil to verso Bernard Sleigh R. B. A. Charlotte Rd, Edgbaston, sheet size 35 x 26.5 cm (13 3/4 x 10 1/2 ins)*
Provenance: Private Collection, Cotswolds, England.
(1) £700 - £1,000



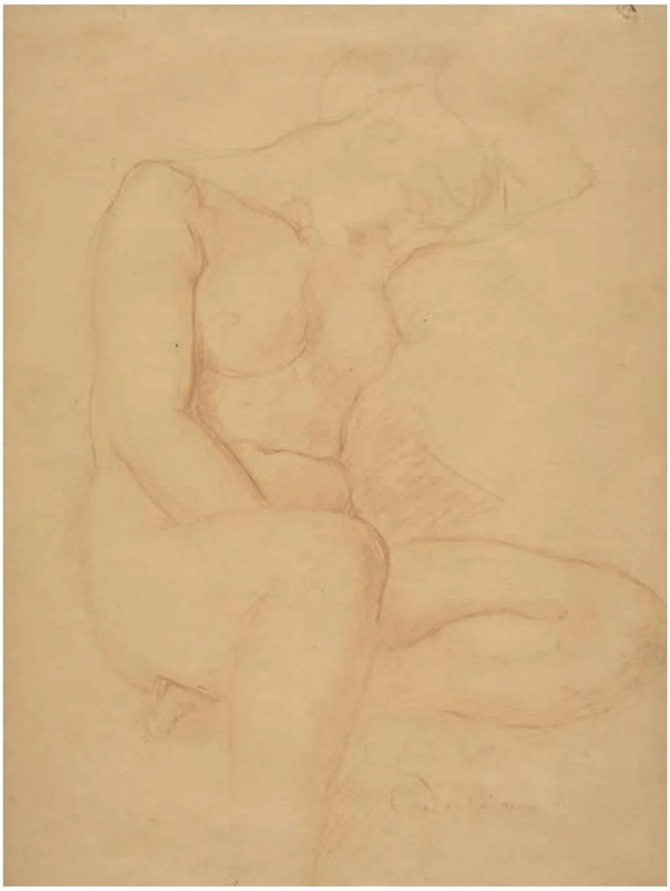
159* **Hardie (Martin, 1875-1952).** Dug outs in front line Hun trenches on the North Bank of the Piave, November 4, 1918, *watercolour with pen and brown ink on laid paper, signed and dated lower right, inscribed with the title to verso, and stamped 'HQ B.E.F. Itlay Ch. Mitchel, L. Col., Intelligence', 22.5 x 31 cm (9 x 12 1/4 ins) mount aperture, framed and glazed*
(1) £200 - £300



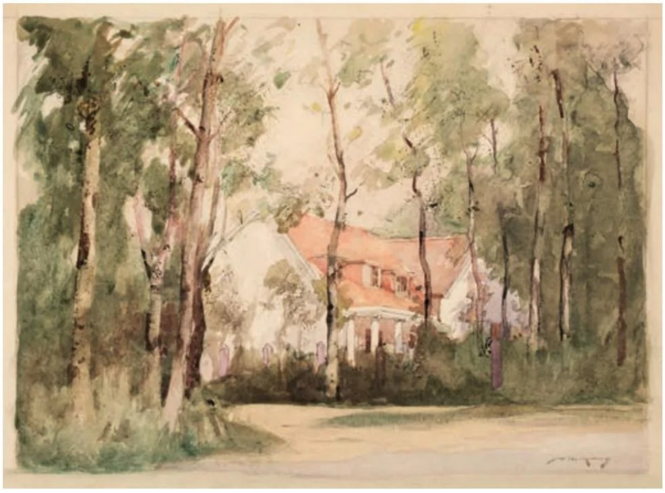
160* **Leaver (Noel Harry, 1889-1951).** A City Gate, *watercolour, signed lower left, depicting a Middle Eastern scene looking through a stone arch towards a mosque, mount aperture 25 x 35.5 cm (9 7/8 x 14 ins), previous auction stencil and typed label with title and artist to verso, framed and glazed (38 x 51.5 cm), together with* Country Landscape, 1919, *watercolour, signed and dated lower right, mount aperture 17.5 x 26.5 cm (6 7/8 x 10 3/8 ins), framed and glazed (37 x 45 cm)*
(1) £200 - £300



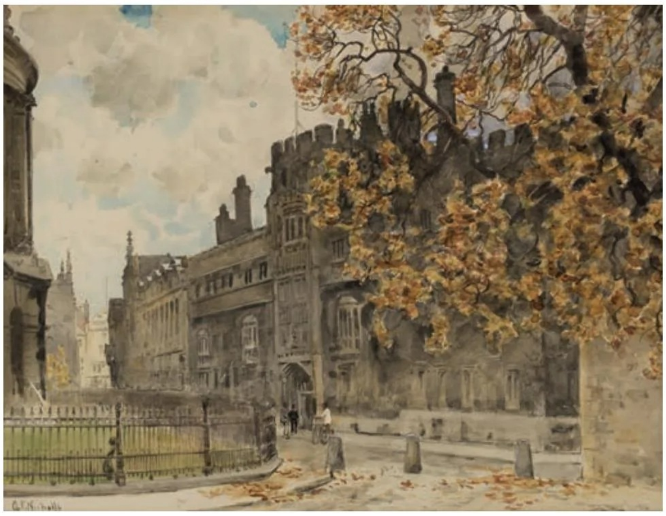
161* **Clausen (Sir George, 1852-1944).** Mother and Child with chickens by a farm building, *watercolour and gouache on paper, signed lower right, 170 x 235 mm (6 3/4 x 9 1/4 ins) mount aperture, framed and glazed*
(1) £200 - £300



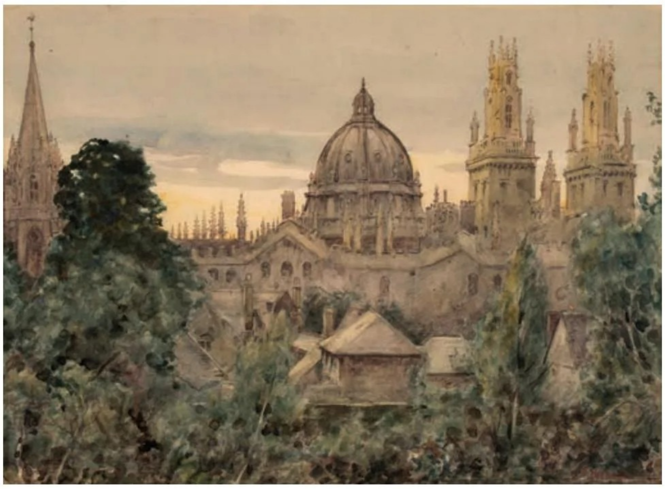
162* **Despiau (Charles, 1874-1946).** Female Nude, *pale red chalk on cream laid paper, signed lower right, 320 x 240mm (12 1/2 x 9 1/2 ins) mount aperture, framed and glazed*
Provenance: Collection of Sir Lawrence Gowing (1918-1991).
(1) £100 - £150



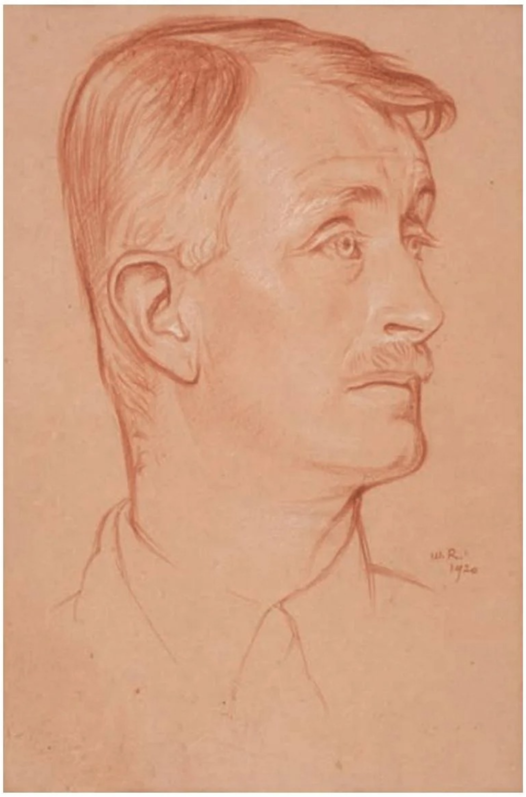
163* **Hankey (William Lee, 1869-1952).** Villa Nomades, *watercolour on whatman's board, depicting a large white house with terracotta coloured roof within a wooded landscape, signed lower right, No 3 Villa Nomades in pencil to margin, sheet size 38 x 45.5 cm (15 x 17 7/8 ins), previous owner's notes in ink to verso, old adhesive tape to verso edges*
(1) £100 - £150



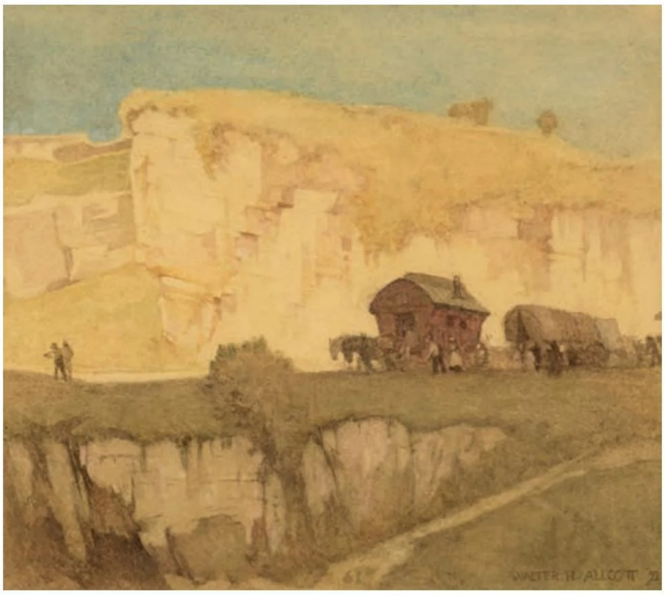
164* **Nicholls (George Frank, 1885-1937).** Brasenose College, Oxford, *watercolour, depicting a view of Brasenose College from Radclyffe Square, Oxford, signed lower left, mount aperture 27 x 35.7 cm (10 5/8 x 14 ins), framed and glazed (48.5 x 55 cm)*
(1) £200 - £300



165* **Nicholls (George Frank, 1885-1937).** View of Oxford from Queen's College, *watercolour, depicting a view over Oxford featuring the dome of the Radcliffe Camera, signed lower right, mount aperture 25.5 x 35.2 cm (10 x 13 7/8 ins), framed and glazed (46 x 56 cm)*
(1) £200 - £300



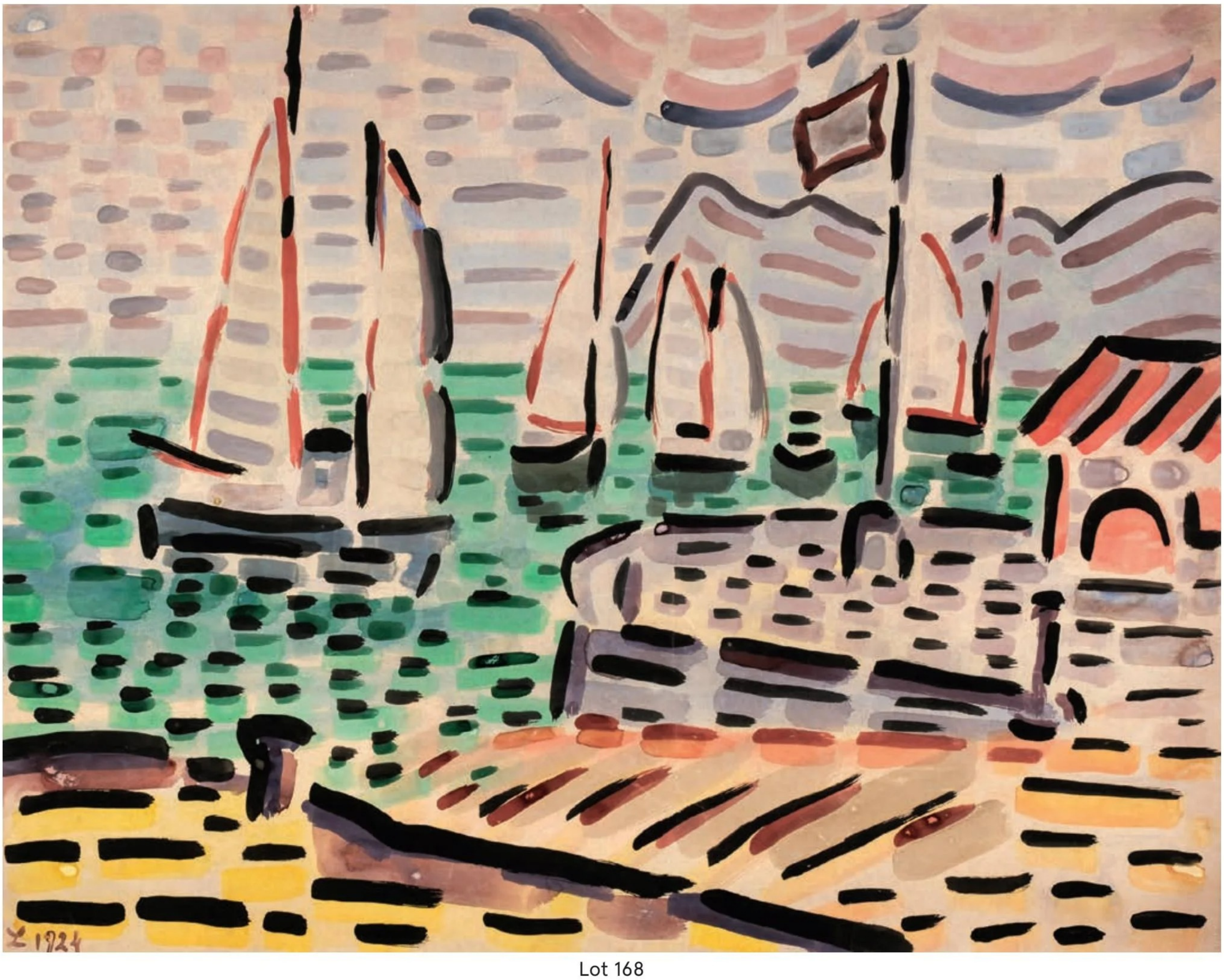
166* **Rothenstein (William, 1872-1945).** Portrait of John Masefield, 1920, *red and white chalk on pale brown paper, head-and-shoulders, half-profiled to right, signed with initials and dated lower right, 278 x 183 mm (11 x 7 1/8 ins) mount aperture, framed and glazed (60 x 49.5 cm)*
(1) £200 - £400



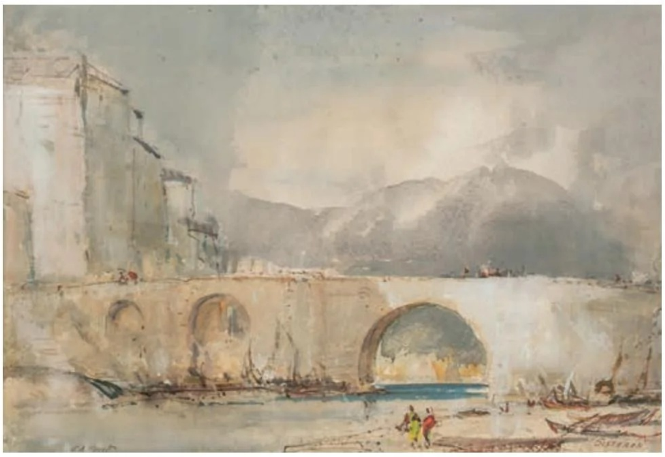
Lot 167

167* **Allcott (Walter Herbert, 1880-1951).** Going to the Fair, 1922, *watercolour on paper, signed and dated lower right, 22 x 25 cm (8 3/4 x 9 7/8 ins) mount aperture, framed and glazed, with City Museum & Art Gallery Birmingham label to verso for the exhibition Masterly Art (Birmingham School of Art 1884-1920), 1986-87, together with* **Knight (Laura, 1877-1970).** Dancing Angel, 1963, *blue-ball point ink on letterhead paper, with printed address 16 Langford Place, St Johns Wood, London, NW8, dated 20 December 1963, and with inscription by the artist 'to my very dear friends Archie and Peggy...', signed 'with love, Laura', lower right, 12 x 20 cm (4 7/8 x 7 7/8 ins) mount aperture, framed and glazed, plus one other watercolour by Bernard Fleetwood Walker (1892/93-1965)*
(3) £300 - £500

168* **French School.** Sailing Boats by the Coast, 1924, *watercolour on card, depicting a harbour scene with boats near the shore, signed 'L 1924' lower left, sheet size 52.5 x 66 cm (20 6/8 x 26 ins)*
(1) £200 - £300



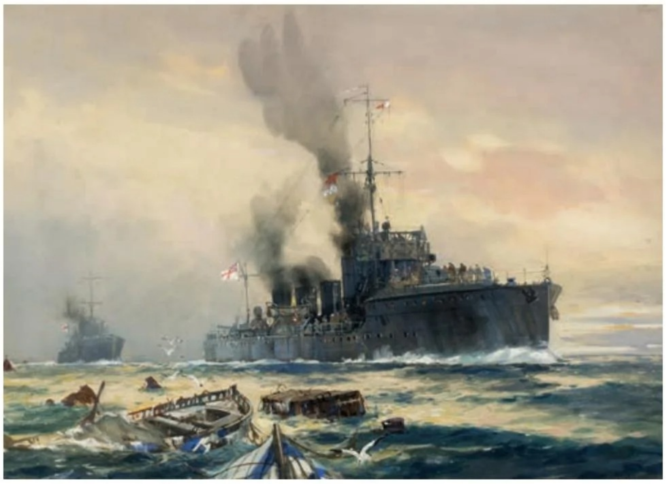
Lot 168



169AR* **Hunt (Cecil Arthur, 1873-1965).** Bridge at Sisteron, *watercolour and gouache, signed lower left and titled 'Sisteron' lower right, 24.7 x 36.7 cm (9 3/4 x 14 1/2 ins) mount aperture, framed and glazed, with printed title label to verso and exhibition label for the R.W.S. Galleries to verso*

Exhibited: Royal Society of Painters in Water-Colours, London, *Cecil A. Hunt, 1873-1965 : retrospective exhibition*, May 1966.

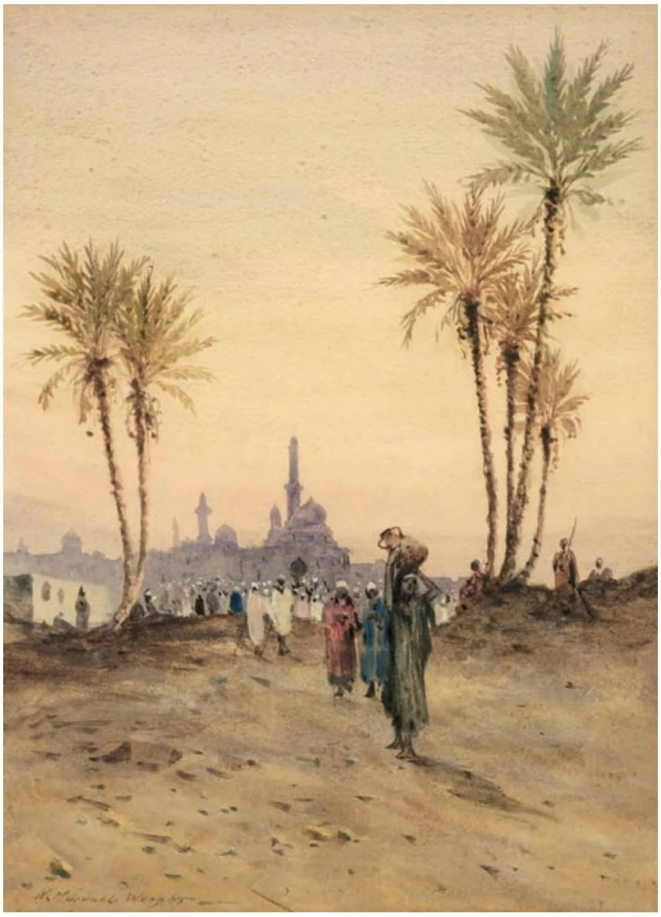
(1) £300 - £500



170AR* **Mason (Frank Henry, 1876-1965).** H.M.S. Amazon, *watercolour heightened with bodycolour on card, signed lower right, sheet size 38.5 x 52 cm (15 1/8 x 20 1/2 ins), framed and glazed (52.3 x 67 cm)*

Mason was part of the Staithes Group of artists, born at Seaton Carew, Hartlepool. He entered the world of marine engineering but gave it up to become a full time artist.

(1) £300 - £400



171* **Wright (Robert Murdoch, 1889-1962).** Returning from the Mosque, *watercolour, a landscape with middle eastern figures, and a Mosque and other buildings in the distance, 33.5 x 23.5 cm (13 1/4 x 9 1/4 ins) mount aperture, framed and glazed (57.5 x 46.4 cm)*

(1) £100 - £150

172AR* **Smith (Matthew, 1879-1959).** Reclining Nude, 1931, *pencil on paper, signed lower left, some light overall toning with two discolouration spots to upper right, laid down on board, with Warren Gallery label to verso, and small circular sticker marked in ink '8 M. Smith' to verso, sheet size 50 x 67 cm (19.7 x 26.3 ins), framed and glazed, with printed exhibition label for the Royal Academy of Arts Sir Matthew Smith Exhibition 1960*

Provenance: W. Grossmann, 79 Harley Street, London; sold Phillips, London, Tuesday November 14, 2000, lot 195; Private Collection, Gloucestershire.

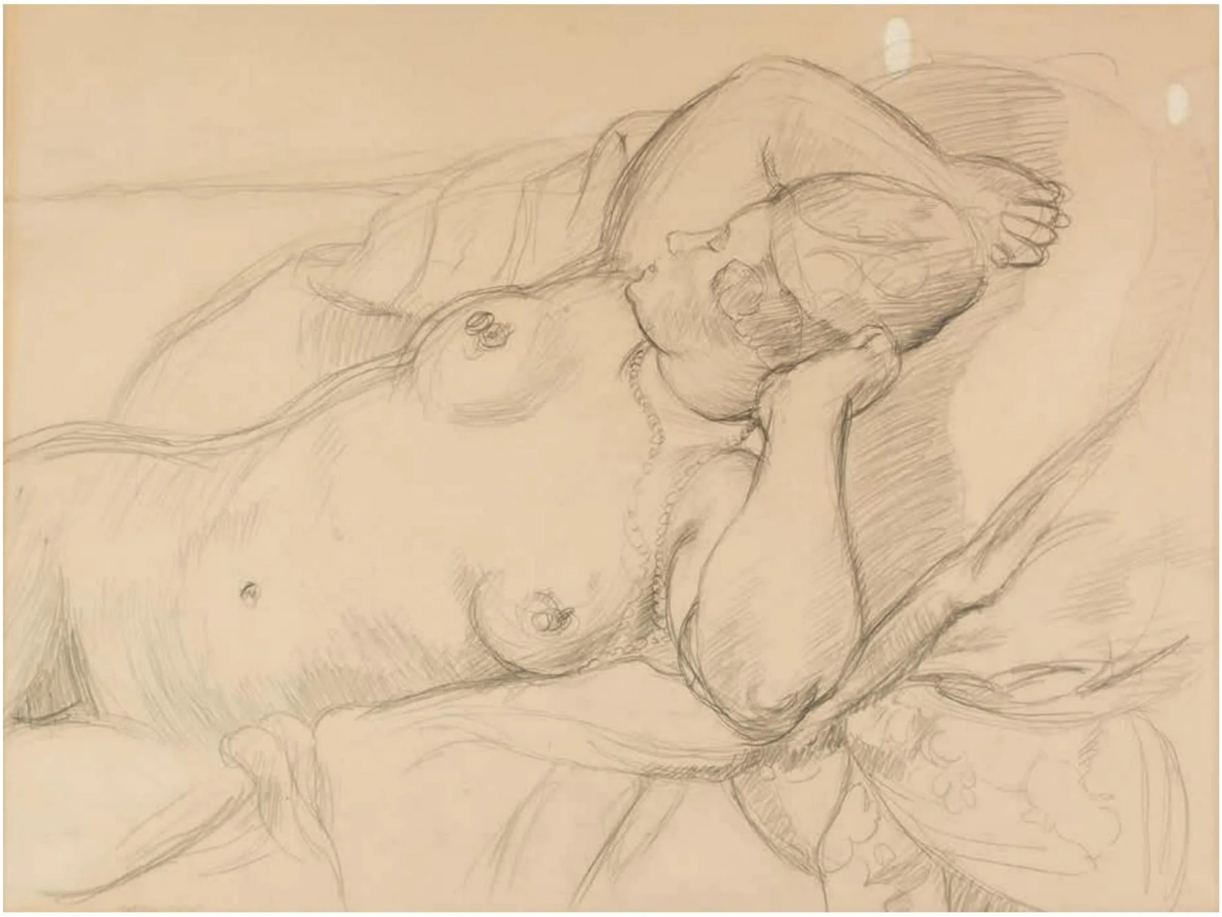
Exhibited: Royal Academy of Arts, Sir Matthew Smith Exhibition, 1960, catalogue number 19.

A life study by Matthew Smith, depicting his partner Vera Cunningham, most likely executed in Paris in 1931. According to John Rothenstein, the artist regarded his figure paintings of the period from 1930 to 1932 while in Paris as his finest work (see John Rothenstein, *Matthew Smith*, 1962, page 5, where this drawing is also illustrated).

(1) £1,000 - £1,500

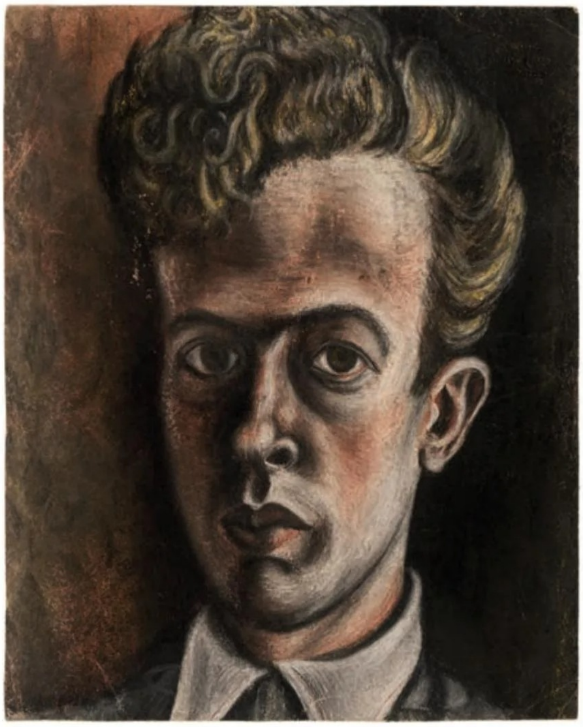
173* **Pilawski (Wieslaw, 1916-1972).** Reclining Nude, circa 1950's, *oil on board, size 15 x 25.5 cm (5 7/8 x 10 ins), together with 4 others by the same artist comprising: Country village landscape, seaside landscape, industrial landscape and crouching figure, all with artist's name in pen to verso, approximately 15 x 25.5 cm (5 7/8 x 10 ins)*

(5) £200 - £300

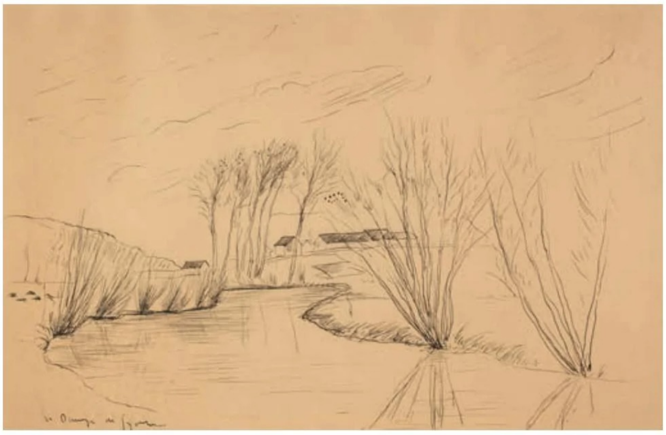


Lot 172

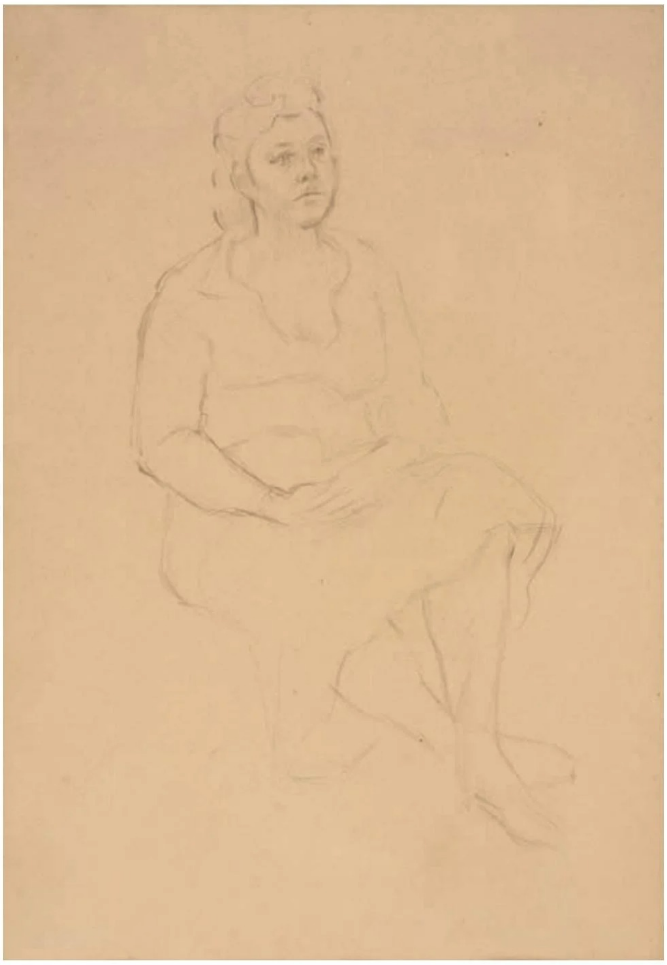
174* **Welch (Denton, 1915-1948).** Self Portrait, 1934-36, *coloured chalk on paper with embossed blindstamp to upper right corner Dixon's David Cox Drawing, sheet size 34.2 x 27.5 cm (13 1/2 x 10 6/8 ins), together with a small archive of related ephemera including* I Left My Grandfather's House, an account of his first walking tour by Denton Welch*, published by Lion and Unicorn Press, 1958, a seven page typed manuscript story by Denton Welch entitled Discoveries, plus a cartoon sketch by Welch of a man with a bandage around his head lying in bed eating gruel saying 'I don't think I am sick which proves that I am not "phase of belief"', What Would Eddy Do? in red to the left margin, and seven related photographs: four of Denton Welch and three of Evelyn Sinclair*
Methuen-Campbell 107.
Provenance: Evelyn Sinclair, thence by descent.
Denton Welch was born in 1917 in Shanghai and educated at Repton School, from which he ran away aged 16. He became a student at Goldsmiths' School of Art, and whilst still at art school in 1935 he was hit by a car when out cycling. The accident left him in permanent pain which was to dog him throughout his short life and ultimately lead to his early demise in 1948 at the age of 33. Unable to return to his studies after the accident, Welch lived an invalid's life in the Kent countryside with his devoted housekeeper, Evelyn (Evie) Sinclair, who remained with Welch at his different residences until May 1946, two months after Welch and his partner Eric Oliver moved to Middle Orchard, at Crouch near Borough Green, Kent. However, Sinclair returned to Middle Orchard in July 1948 to assist Welch until his death. During all this time he continued to paint and write, building up a large body of work. His paintings were exhibited during his lifetime in London as well as posthumously in 1954 by Leicester Galleries, and in November 1984 by Abbott and Holder.
(1 folder) £300 - £500



Lot 174



Lot 175



Lot 176

175AR* **Dunoyer de Segonzac (André, 1884-1974).** Bords de Rivière avec Ferme, *pen and black ink on laid paper signed lower left, mount-stained, sheet size 34 x 50.5 cm (13 3/8 x 19 7/8 ins), framed and glazed*

Provenance: Collection of Sir Lawrence Gowing (1918-1991).

(1) £150 - £200

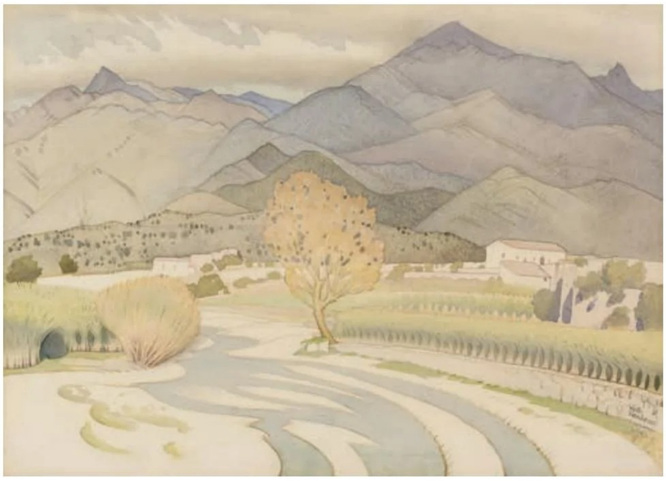
176AR* **Coldstream (William, 1908-1987).** Thelma, 1936, *pencil on light tan paper, with printed and typed exhibition label to verso for the Tate Gallery exhibition of the work of William Coldstream, catalogue number 104, 302 x 215 mm (11 7/8 x 8 3/8 ins) mount aperture, framed and glazed*

Provenance: Collection of Sir Lawrence Gowing (1918-1991).

Exhibited: *William Coldstream*, South London Art Gallery, Camberwell, 27 April - 26 May, 1962 (and touring to The University, Leeds, City Art Gallery, Bristol, Glynn Vivian Art Gallery, Swansea, Southampton Art Gallery, and City Museum and Art Gallery, Birmingham), catalogue number 104. Catalogue introduction by Lawrence Gowing, and article 'Coldstream and the sitter' by Adrian Stokes.

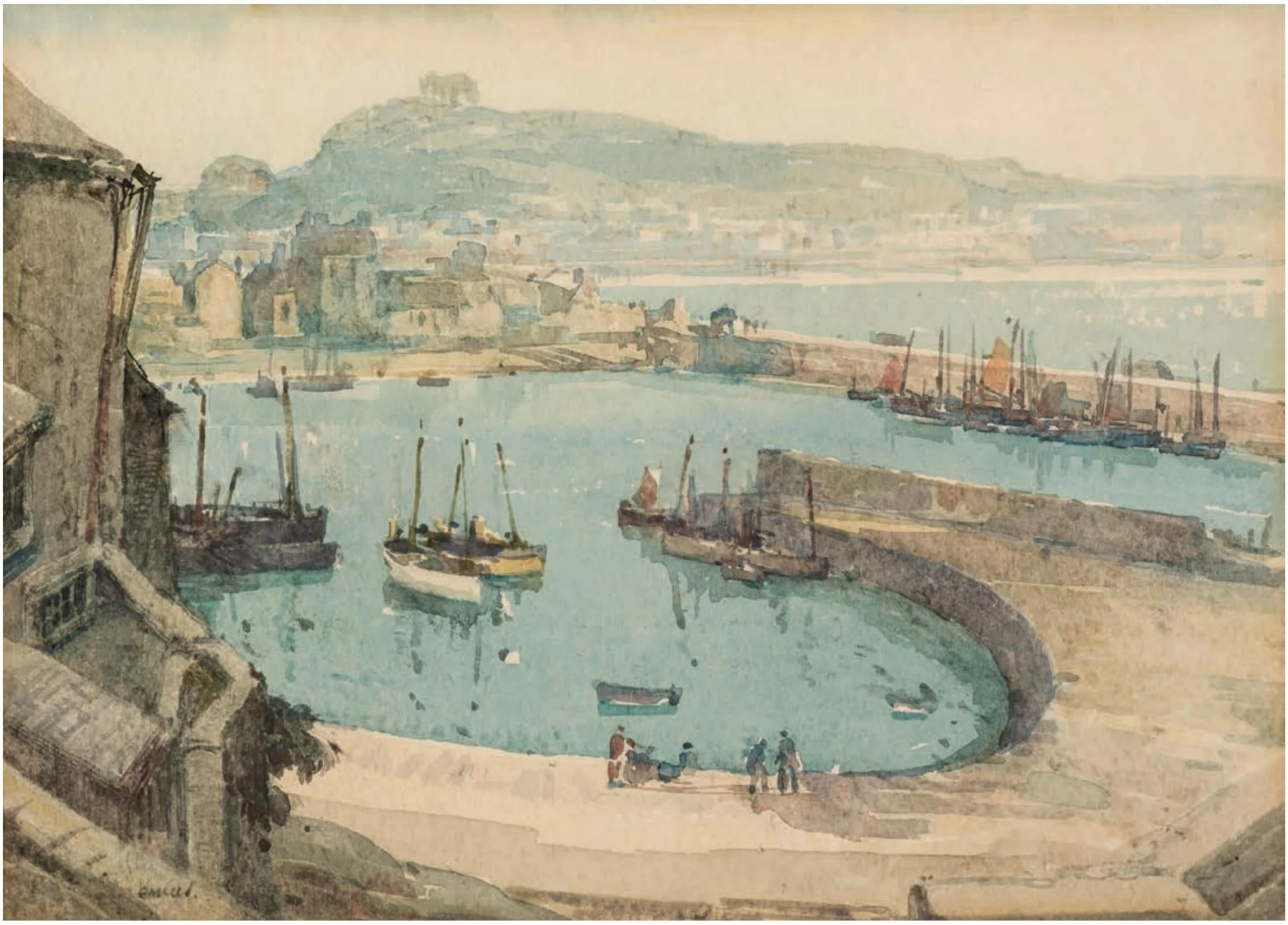
A study of Thelma Hulbert (1913-1995), artist and teacher, born in Bath, Somerset, where she studied at the School of Art. During the later 1930's Hulbert was a model, secretary and student at the Euston Road School run by William Coldstream, Victor Pasmore, Claude Rogers and Graham Bell. From 1962 to 1972 she taught at the Central School of Art and Design. A retrospective of her work, organized by Bryan Robertson, was shown at the Whitechapel Gallery in 1962.

(1) £500 - £800



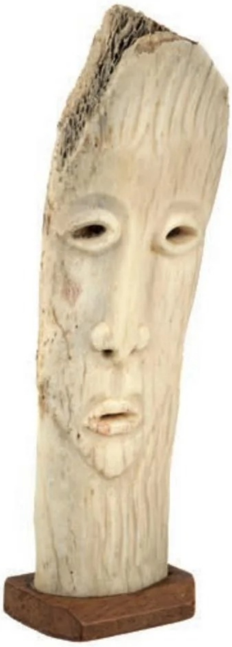
177AR* **Henderson (Keith, 1883-1982).** From the Nerja Bridge northwards, *watercolour, depicting a Spanish landscape with river and mountains, signed lower right, James Bourlet & Sons Ltd and R.W.S Galleries labels to verso, mount aperture 40 x 57.5 cm (15 3/4 x 22 6/8 ins), framed and glazed (65.5 x 81.5 cm)*

(1) £200 - £300



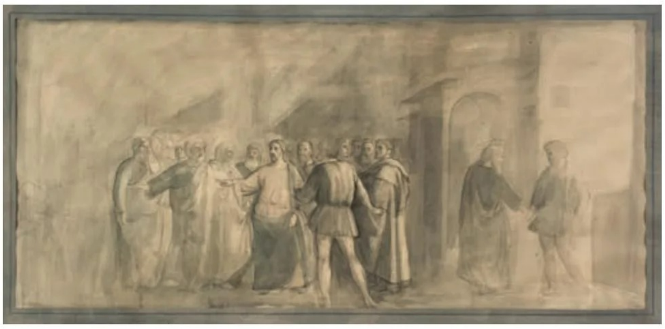
Lot 178

178AR* **Birch (Samuel John 'Lamorna', 1869-1955).** Newlyn Harbour, 1941*, watercolour, signed and dated on verso in artist's hand, mount aperture 15.9 x 22.6 cm (6 1/4 x 8 7/8 ins), The Fine Art Society label with title, artist and date to verso (some loss of text), framed (33.6 x 41 cm)*
Provenance: Private Collection, Cumbria. Purchased by the father of the current owner from The Moonraker Gallery in Fowey, Cornwall on 27th July 2001.
Exhibited: The Fine Art Society, 1943.
Apart from a brief period of study at the Atelier Colarossi, Paris in 1895, Birch was largely self-taught. Birch first visited West Cornwall in the late 1880s and settled in the Lamorna Valley in 1892.
(1) £700 - £1,000



Lot 179

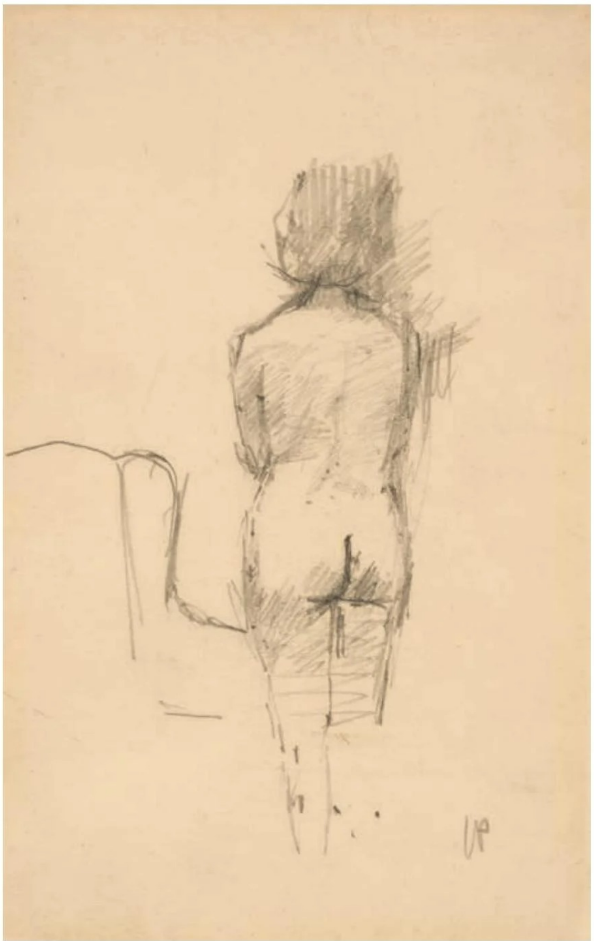
179* **Welch (Denton, 1915-1948).** Bone Head, 1943, *carved bone sculpture of a primitive head, mounted on a wooden base (3 x 4.2 cm), initialled and dated on verso, height 13.9 cm*
Methuen-Campbell 129.
Provenance: Evelyn Sinclair, thence by descent.
See lot 174 for more information regarding provenance.
(1) £500 - £700



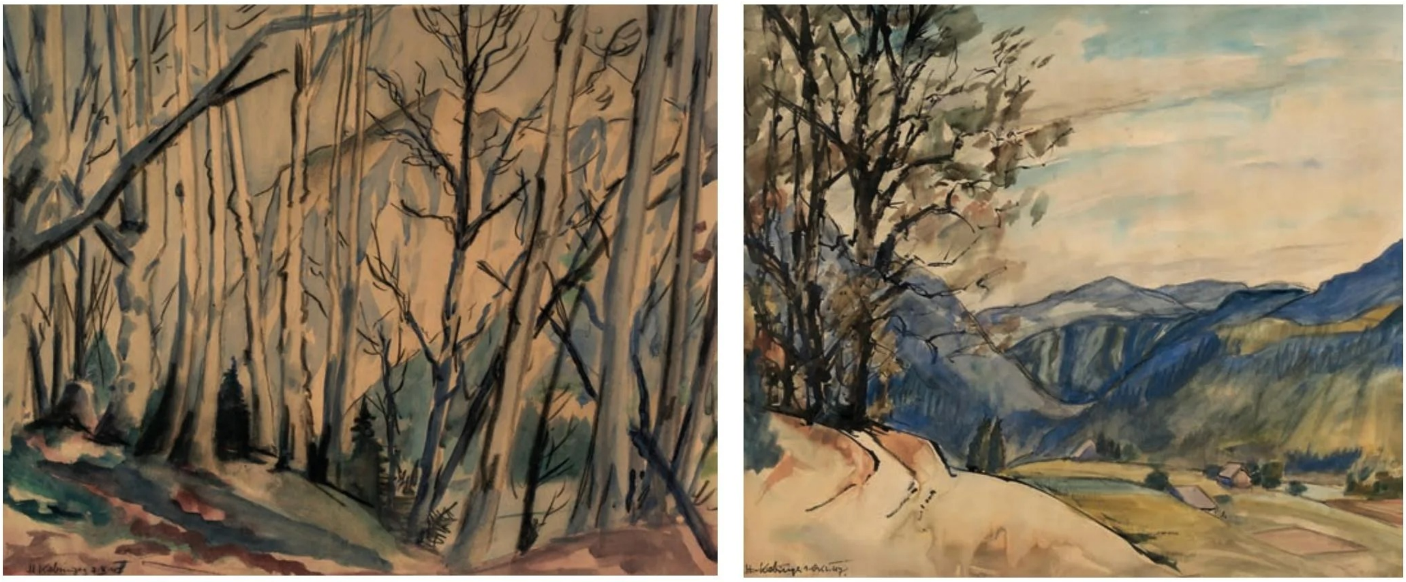
180AR* **Gowing (Lawrence, 1918-1991).** Masaccio's Tribute Money, 1944, *pencil and wash on paper, sheet size 38.5 x 74 cm (15 1/8 x 29 1/8 ins), framed and glazed (45.5 x 83 cm)*
Provenance: Collection of Sir Lawrence Gowing (1918-1991).
(1) £200 - £300

181AR* **Pasmore (Victor, 1908-1988).** Standing female nude, circa 1940-45, *pencil on cream wove paper, signed with initials, light mount stain, minor surgace soiling and handling marks, handwritten presentation label by the artist in pencil to verso 'To Lawrence thank you for having me', slightly irregular sheet size 24 .5 x 15 cm (9 5/8 x 6 1/8 ins), framed and glazed*
Provenance: Collection of Sir Lawrence Gowing (1918-1991).
The drawing is likely to date from the period of Pasmore's involvement with the Euston Road School, roughly from 1937 to 1947.
(1) £500 - £800

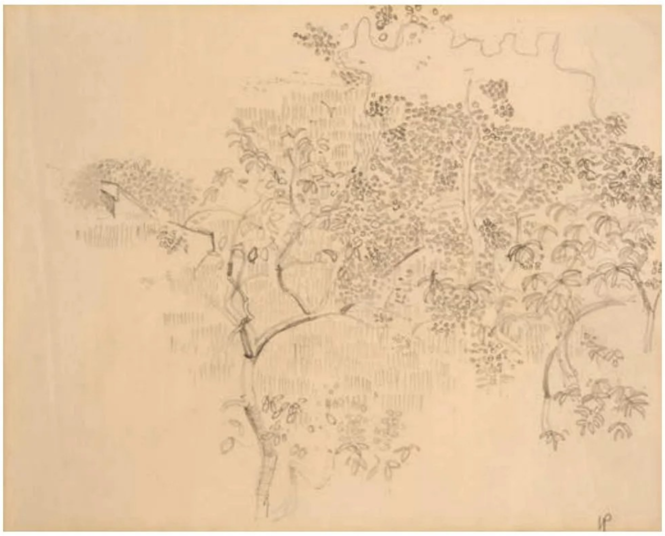
182* **Kobinger (Hans, 1892-1974).** Otztal and Tyrol, Austria, 1947, *two watercolour landscapes on paper, each signed and dated lower left, 48 x 60cm (19 x 23ins) and slightly smaller, framed and glazed*
(2) £200 - £300



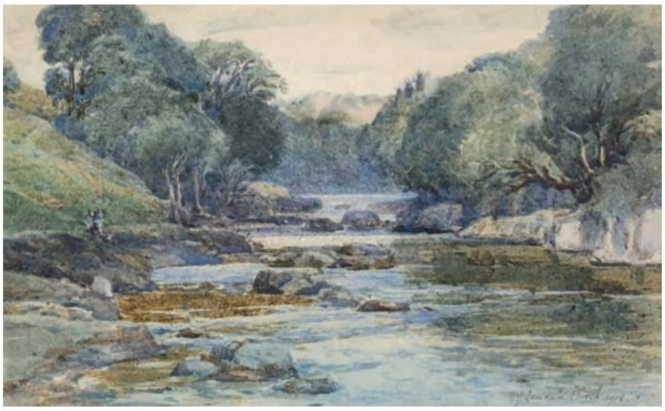
Lot 181



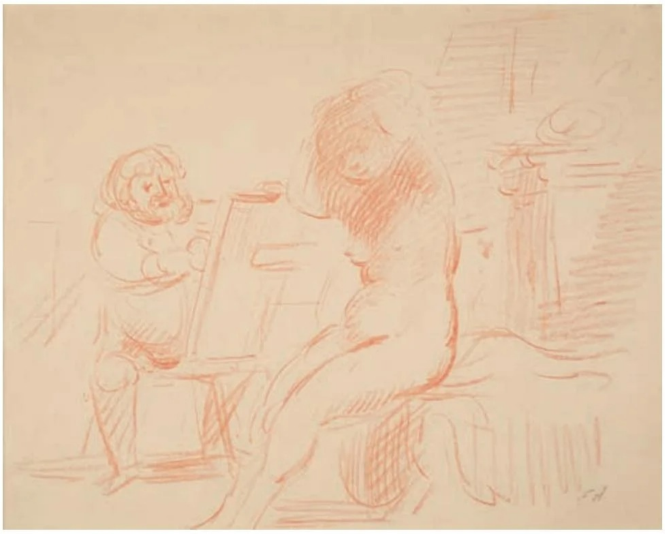
Lot 182



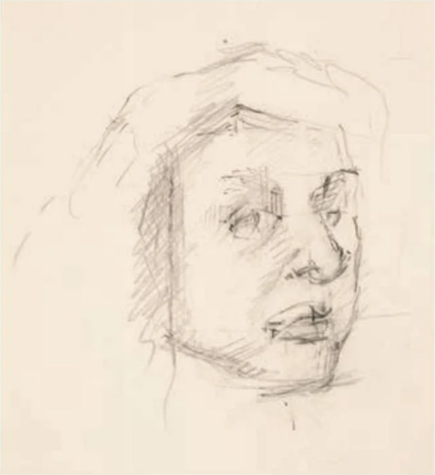
183AR* **Pasmore (Victor, 1908-1988).** Orchard, circa 1947, *pencil on cream wove paper, signed with initials lower right, sheet size 19 x 25.5 cm (7 1/2 x 10 ins), mounted at corners with adhesive tape to backing card, framed and glazed*
Provenance: Collection of Sir Lawrence Gowing (1918-1991).
Similar to preparatory drawings Pasmore made for the painting *Suburban Gardens* (British Council, artuk.org/artworks/suburban-gardens-176808) in the Betts Collection, University of Reading, and online at Jenna Burlingham Fine Art.
(1) £700 - £1,000



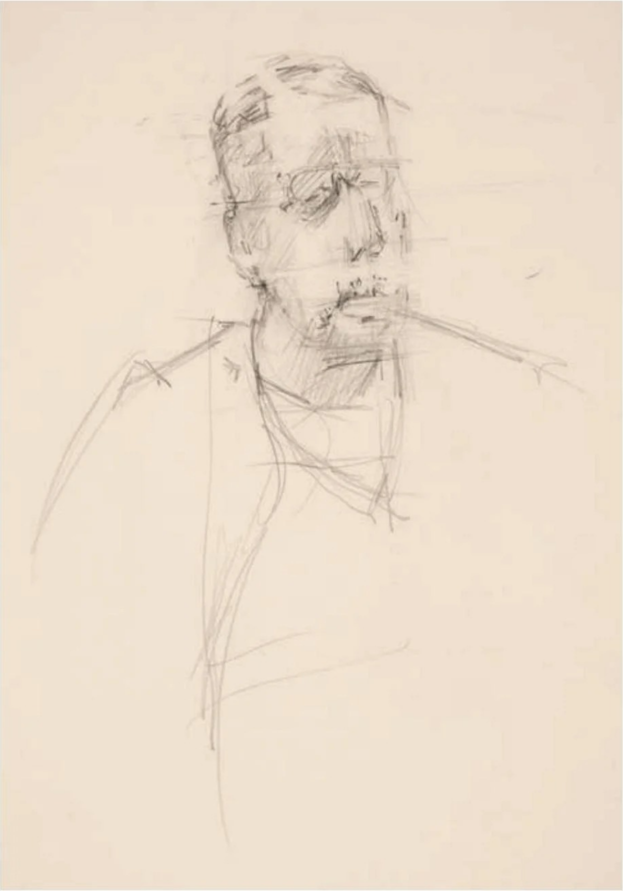
184AR* **Birch (Samuel John 'Lamorna', 1869-1955).** Fishing in the Valley, 1948*, watercolour, signed and dated lower right, mount aperture 18 x 29.7 cm (7 1/8 x 11 6/8 ins), framed and glazed (43.4 x 53.8 cm)*
Provenance: Private Collection, Cumbria. Purchased by the father of the current owner from The Valentyne Dawes Gallery, Shropshire on 28th October 2000.
Apart from a brief period of study at the Atelier Colarossi, Paris in 1895, Birch was largely self-taught. Birch first visited West Cornwall in the late 1880s and settled in the Lamorna Valley in 1892.
(1) £700 - £1,000



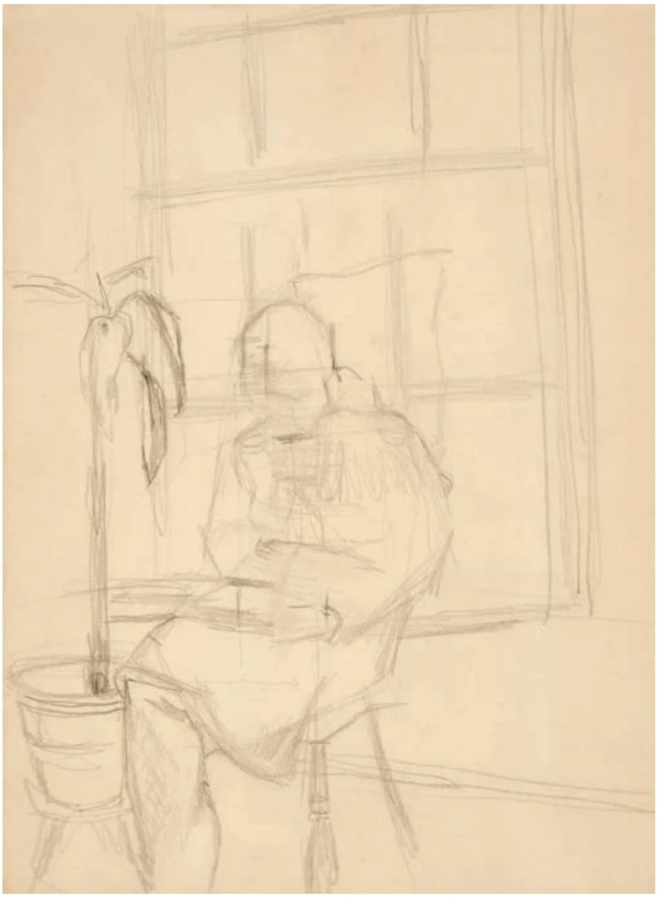
185AR* **Ardizzone (Edward, 1900-1979).** Artist and Model, *red chalk on paper, signed with initials in pencil lower right, 21.5 x 27.2 cm (8 1/2 x 10 3/4 ins) mount aperture, framed and glazed, with label of Chris Beetles gallery to verso*
Provenance: Chris Beetles, London; purchased by the present owner 21 March 1987 (copy of invoice attached).
(1) £400 - £600



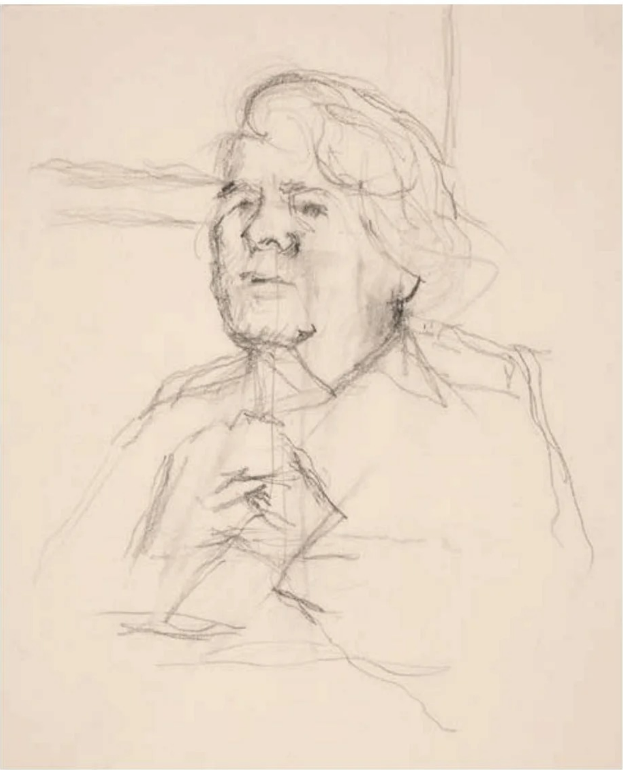
186AR* **Coldstream (William, 1908-1987).** Ilona Guinsberg, *pencil on off-white wove paper, inscribed in pencil to lower left margin 'Ilona G.', probably in Sir Lawrence Gowing's hand, sheet size 32.5 x 25 cm (12 3/4 x 9 7/8 ins), mounted*
Provenance: Collection of Sir Lawrence Gowing (1918-1991).
(1) £700 - £1,000



Lot 187



Lot 189



Lot 188

187AR* **Coldstream (William, 1908-1987).** Lawrence Gowing, *pencil on pale cream heavy wove paper, inscribed in pencil to lower left margin 'LG. drawn by WMC', sheet size 33 x 25.5 cm (13 x 10 ins), mounted*
Provenance: Collection of Sir Lawrence Gowing (1918-1991).
(1) £400 - £600

188AR* **Coldstream (William, 1908-1987).** Sally Chilver, circa 1950's, *pencil on thin paper, inscribed in pencil to lower margin 'Sally Chilver, whom LG. was painting at the time', probably in Sir Lawrence Gowing's hand, one or two minor marks and creases towards lower margin, sheet size 30 x 21 cm (11 3/4 x 8 1/4 ins), mounted*
Provenance: Collection of Sir Lawrence Gowing (1918-1991).
(1) £300 - £500

189AR* **Coldstream (William, 1908-1987).** Woman seated on a chair by a window with pot plant, *pencil on pale cream wove paper, inscribed in pencil to verso 'Coldstream', sheets size 38 x 28 cm (15 x 11 ins)*
Provenance: Collection of Sir Lawrence Gowing (1918-1991).
(1) £400 - £600

190AR* **Lamb (Henry, 1882-1960).** Julia Strachey Reading, *pencil on pale cream wove sketchbook paper, inscribed the artist to lower margin 'for Julia, from Henry. 1950', light mount toning, and faint horizontal crease, tape residue to upper margin to verso, sheet size 208 x 134 mm (8 3/8 x 5 3/8 ins), window-mounted*

Provenance: Sir Lawrence Gowing (1918-1991).

Gowing met the author Julia Strachey (1901-1979) in 1939 when Gowing was just twenty-one, and they were married in 1952. Through her Gowing came into contact with members of the Bloomsbury Group, including Quentin Bell.

A similar pencil study of Julia reading, from the Patricia and Donald Oresman Collection, was sold at auction by William Doyle in November 2018, lot 238.

(1) £300 - £500

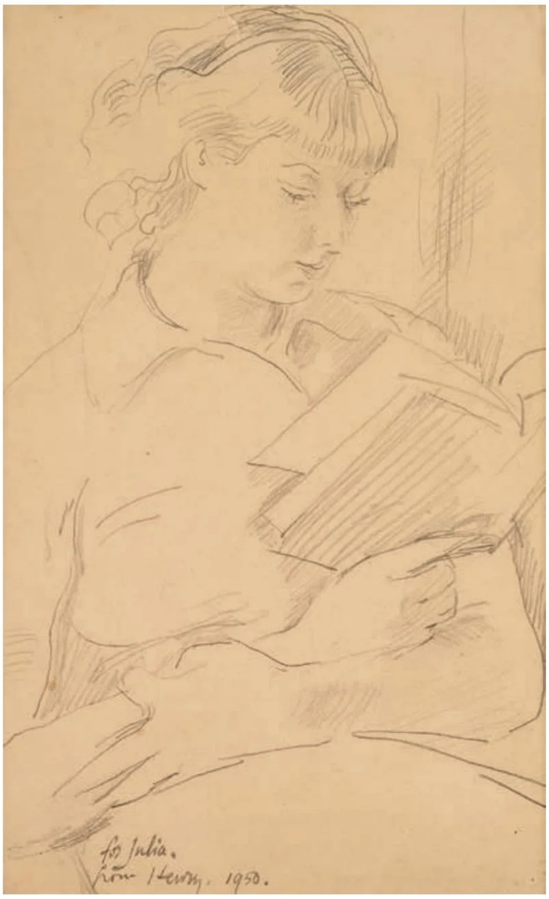
191AR* **Pasmore (Victor, 1908-1988).** Rocks and Sea (Beach in Cornwall), 1950, *pen and ink on cream wove paper, signed with initials and dated lower right, sheet size 23.7 x 29.7 cm (9 3/8 x 11 5/8 ins), laid down on light brown backing card, framed and glazed*

Provenance: Sir Lawrence Gowing (21 April 1918 – 5 February 1991).

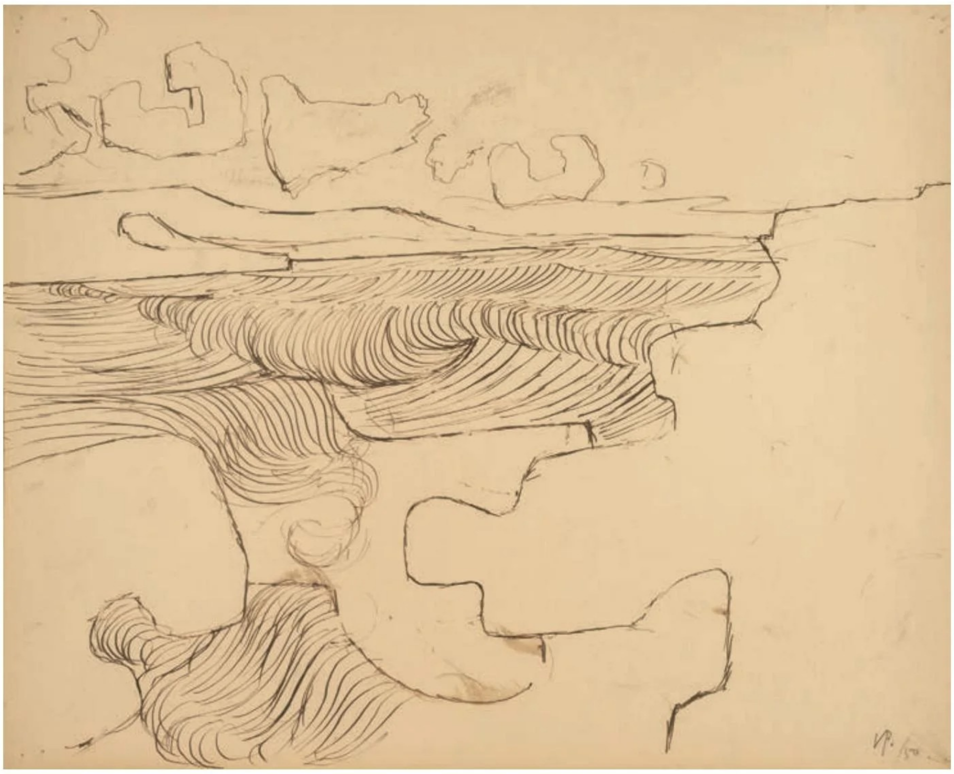
A similar composition titled Beach in Cornwall, also dated 1950 (10 1/2 x 12 1/2 inches) is in the collection of the Arts Council of Great Britain (AC 287), and is illustrated in *Victor Pasmore* (Art in Progress series) by Jasia Reichardt, published by Methuen in 1962.

One of a number of drawings of Porthmeor Beach made by Pasmore during a stay in St. Ives, Cornwall in the summer of 1950, at the invitation of Ben Nicholson. Pasmore had been introduced to Nicholson in 1949 by Terry Frost, then a student of Pasmore's at Camberwell School of Art. Though he only visited once, Pasmore exhibited at the newly founded Penwith Society of Arts in 1950 and joined a few years later. His friend William Townsend recorded that the St Ives drawings consisted of 'extremely simple designs for houses, rocks, cliffs and spiralling shapes of water' (Andrew Forge, ed., *Townsend Journals*, 1976, p.90).

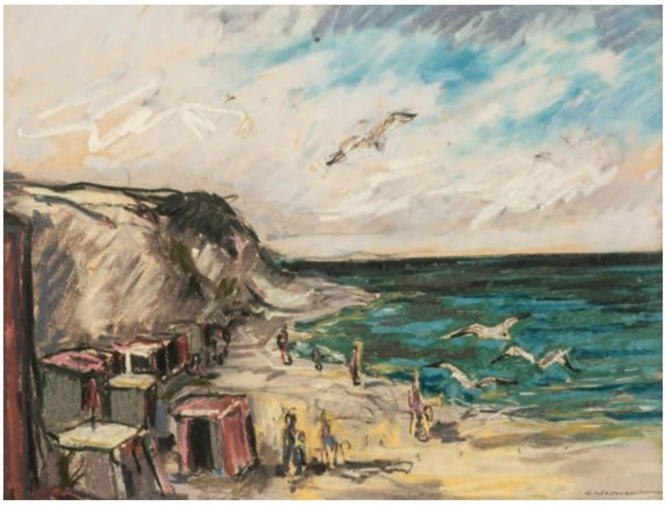
(1) £700 - £1,000


for Julia.
from Henry. 1950.

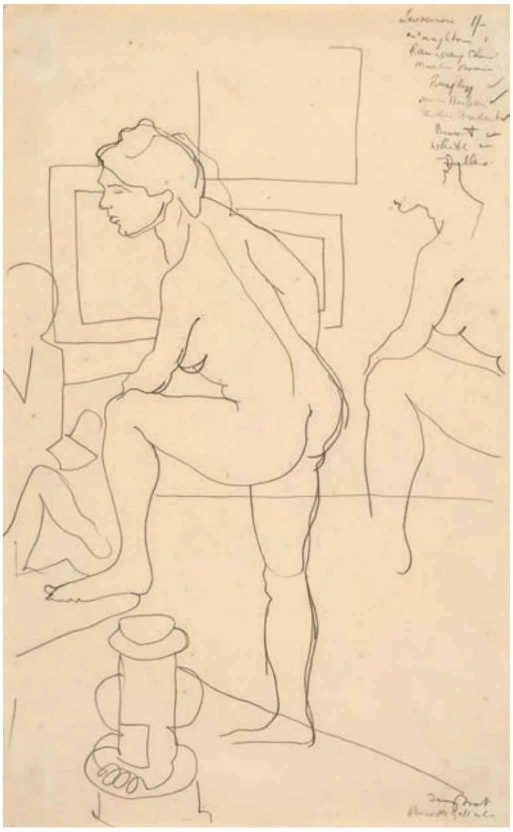
Lot 190



Lot 191



192* **Weissenborn (Helmut, 1898-1992).** Beach Scene, circa 1950s, *coloured pastel on paper, a beach scene with bathing huts and figures, signed lower right, mount aperture 24.5 x 32.6 (9 5/8 x 12 7/8 ins) framed and glazed, with artist's handwritten label to verso with address of 15 Calnricarde Gardens, W."., and price of 8 guineas, (48.5 x 52.5 cm), together with seven other 20th century British watercolours, pastels and gouaches by John Harwood, Moored Boats, Reginald Grenville Eves, Pond Lane, Sussex, William Mason, At the Seaside, Arthur E Davies, Sand and Sails, Blakeney, Arthur Bell Foster, Granite Quarry, Ribblesdale, Ernest Boyce Uden, Collecting the Wood, and C.W. Taylor, Cow Barn, all but one signed, all framed and glazed*
(7) £250 - £350

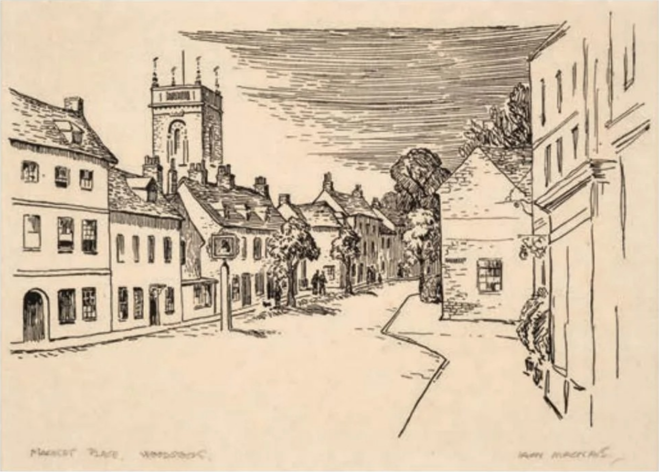


Lot 193

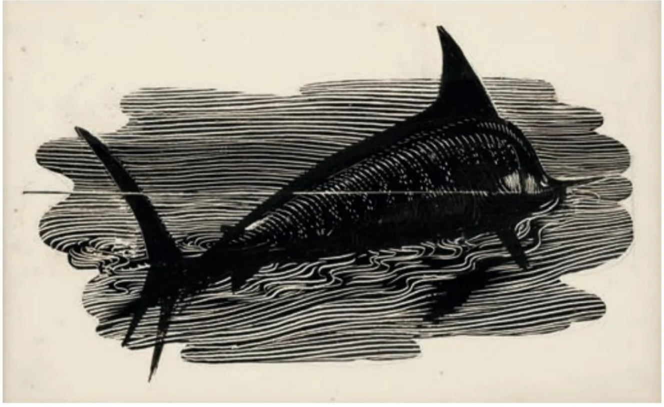
193AR* **Frost (Sir Terry, 1915-2003).** Standing Nude - Elbow on Knee, circa 1951, *pencil on pale cream wove paper, a study of a full length standing nude undertaken at Penwith Gallery Life Class, signed lower right: Terry Frost Penwith Gall L.C., with a further note by the artist to upper right corner of the sheet giving a list of other attendees: Lawrence, McNaghten, Ramsay, Brown, Bayley, Miss Hocken,Fuller student, Bunt, White, Fuller, sheet size 33 x 20 cm (13 x 7 7/8 ins), with Anthony Hepworth and Belgrave Gallery labels to verso, framed and glazed (52.5 x 40 cm)*

Provenance: Pauline Del Mar.

Illustrated: Mel Gooding *Terry Frost: Act & Image - works on paper through six decades,* Belgrave Gallery, 2000.
(1) £400 - £600



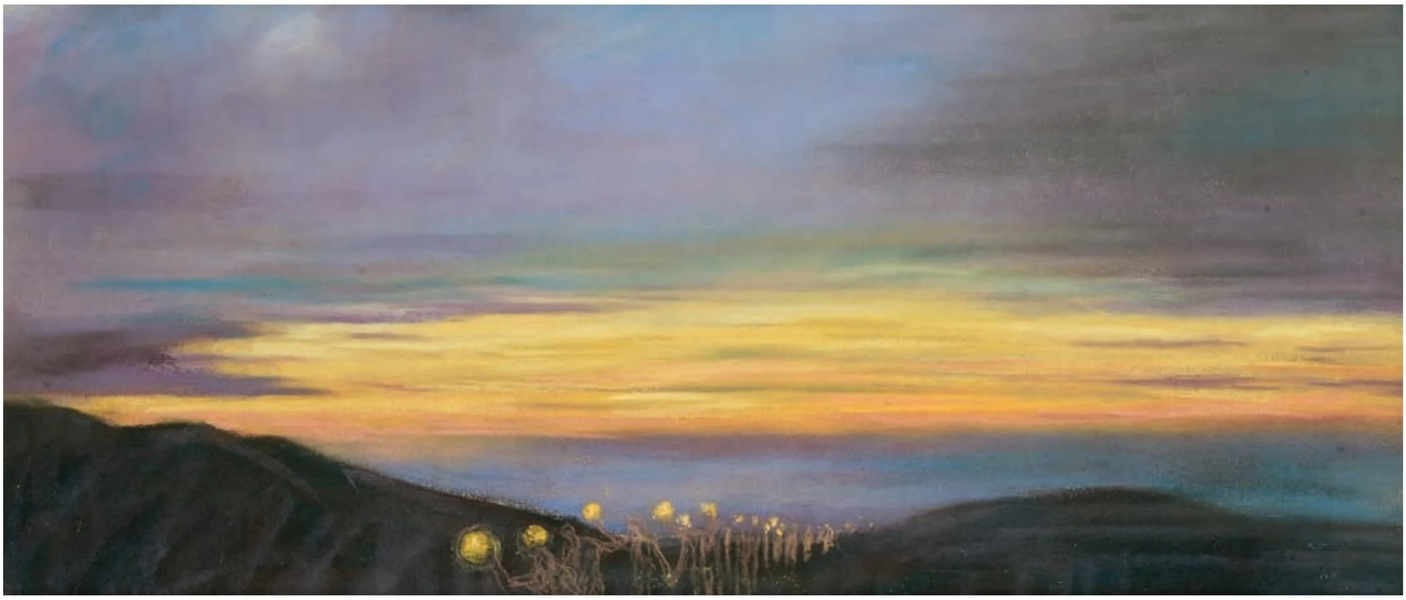
194AR* **Macnab (Iain, 1890-1967).** Market Place, Woodstock, 1951, *black ink and pen, titled and signed by the artist in pencil lower margin, edges toned, designed for Introduction to Woodstock by J.M. Shelmerdine published by The Samson Press, 1951, sheet size 19 x 25.4 cm (7 1/2 x 10 ins), mounted*
(1) £100 - £150



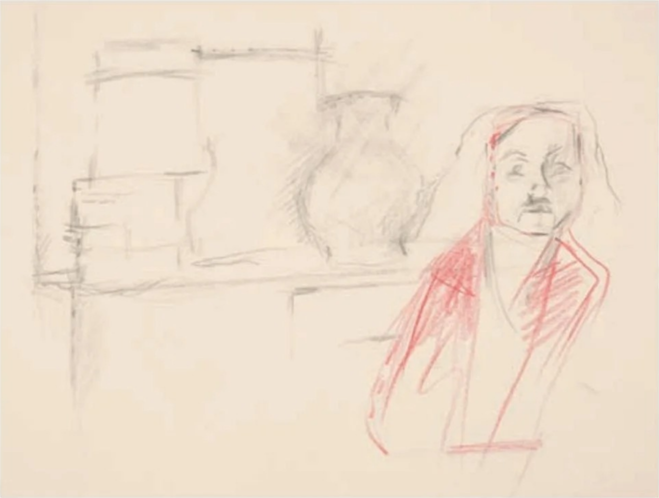
195AR* **Tunnicliffe (Charles Frederick, 1901-1979).** Magnificent Man of War Bird (The Old Man and the Sea, 1953, *scraperboard illustration for Ernest Hemingway's The Old Man and the Sea published by the Reprint Society in 1953, 90 x 150 mm (3 5/8 x 5 7/8 ins) mount aperture, framed and glazed, with Welsh Arts Council label to verso for the exhibition of the work of C. F. Tunnicliffe*

Provenance: Private Collection, Cotswolds, UK.

Exhibited: Wild Lives: The Art of Charles F. Tunnicliffe RA, 1901-1979, Weslh Arts Counsil-Mostyn Art Gallery, 1980, no. 31.
(1) £200 - £400

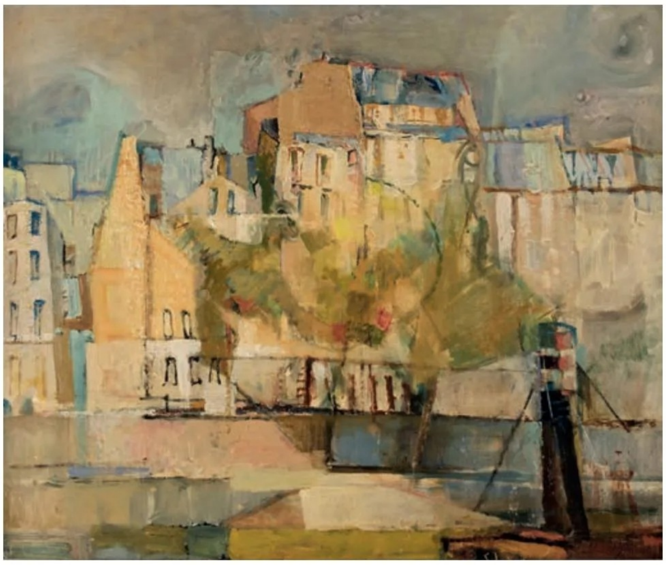


Lot 197

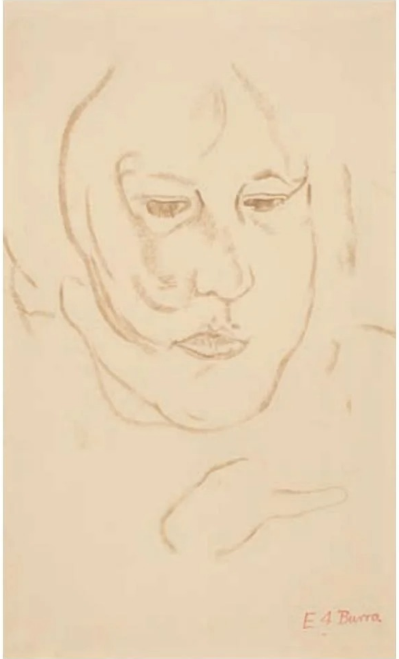


196AR* **Coldstream (William, 1908-1987).** Study of a woman seated in front of a sideboard with vase, *graphite and red pencil on heavy wove paper, sheet size 50.5 x 33.5 cm (19 7/8 x 13 1/8 ins), together with a smaller figure study of a woman in pencil*
(2) £300 - £400

197AR* **Spare (Austin Osman, 1888-1956).** Dawn: Procession of the Procarnators, 1955, *pastel on paper, depicting a sunset over a landscape, a line of figures carrying flaming torches, signed and dated lower right, sheet size 28.5 x 62.5 cm (11 1/4 x 24 5/8 ins), label with 'No.180' and title in artist's hand to verso, along with previous owner's address label 'Lieu. Col P. Boxer of Malton, Suffolk', framed (38 x 71.5 cm)*
Exhibited: Archer Gallery, Westbourne Grove, 1955, no. 180. This was Spare's last exhibition held during his lifetime. A copy of the catalogue is in the Sackler Library, Oxford. Procarnate is defined in the Metaphysical Dictionary as 'To go forward into a life one has not experienced as yet'.
(1) £2,000 - £3,000



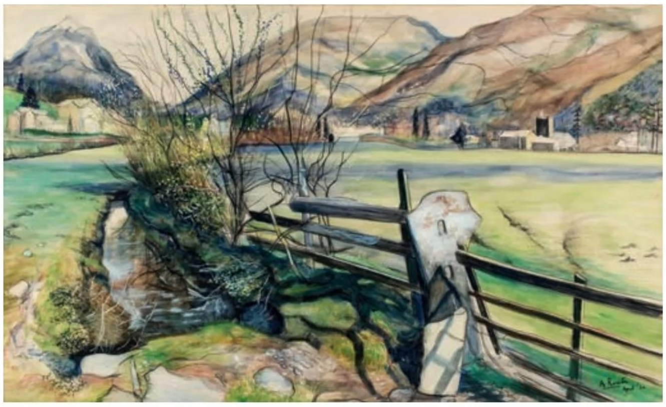
198* **Olds (Paul, 1922-1976).** Buildings on Ile St. Louis, circa 1958, *oil on canvas laid onto board, canvas size 46 x 54.7 cm (18 1/8 x 21 1/2 ins), The Redfern Gallery label to verso, framed 58.6 x 67.5 cm (12 1/8 x 26 5/8 ins)*
Exhibited: The Redfern Gallery, February 1958.
(1) £100 - £150



199AR* **Burra (Edward, 1905-1976).** Head of a Woman, *brown ink on paper, with additional study of a male nude to verso, in pencil, with E. J Burra red studio stamp to lower right, 35 x 21 cm (13 3/4 x 8 1/4 ins), framed and double-glazed (64.2 x 48.2 cm), with Lefevre Gallery label to verso*

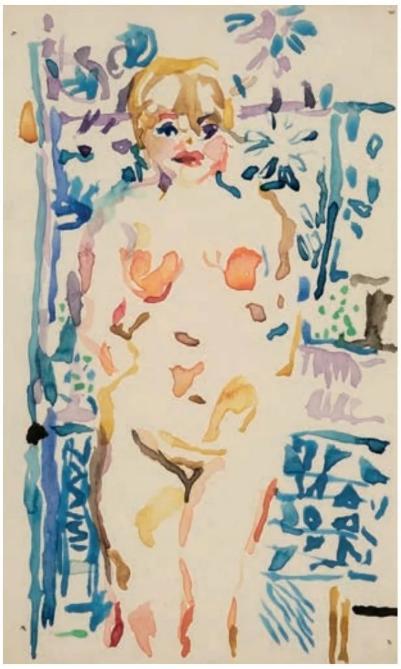
Provenance: Edward Burra estate; Lefevre Fine Art, London.

(1) £200 - £400



200AR* **Rossiter (Anthony, 1926-2000).** Spring in Grasmere, 1960, *watercolour and gouache on wove paper, label to verso with artist's name and title, signed and dated 'A. Rossiter / April '60' lower right, with a further label with artist's name and title of work D 10372, 57 x 83.8 cm (20 x 30 ins), apparently in good condition, unexamined out of the frame, framed and glazed (58 x 91 cm)*

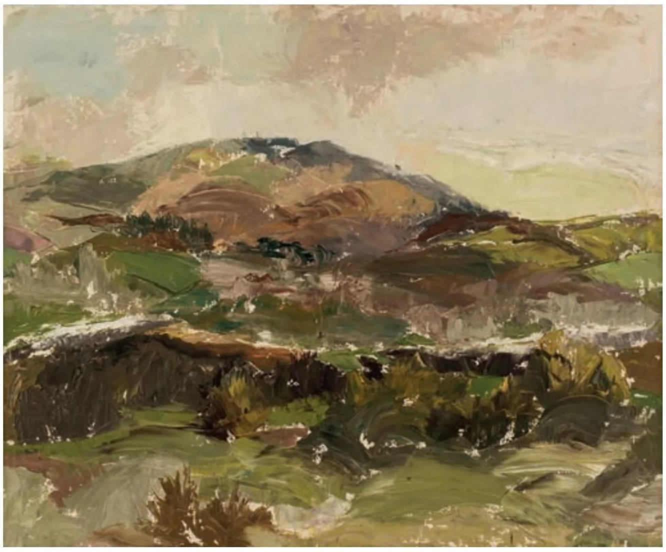
(1) £200 - £300



201AR* **Sutton (Phillip, 1928-).** Standing Nude, *watercolour on card, 140 x 85 mm (5 1/2 x 3 3/8 ins), with artist's name and address to verso: Phillip Sutton 3, St. James Grove, W.11, London, framed and glazed (36 x 29.5 cm), together with two similar postcard watercolours by Phillip Sutton, addressed to Lawrence Gowing Esq. Gordon House, Lanbourne, Berks., one titled Landscape (Tree and Hedge), the other The Garden, the latter with postmark to verso dated 19 July 1960*

Provenance: Collection of Sir Lawrence Gowing (1918-1991).

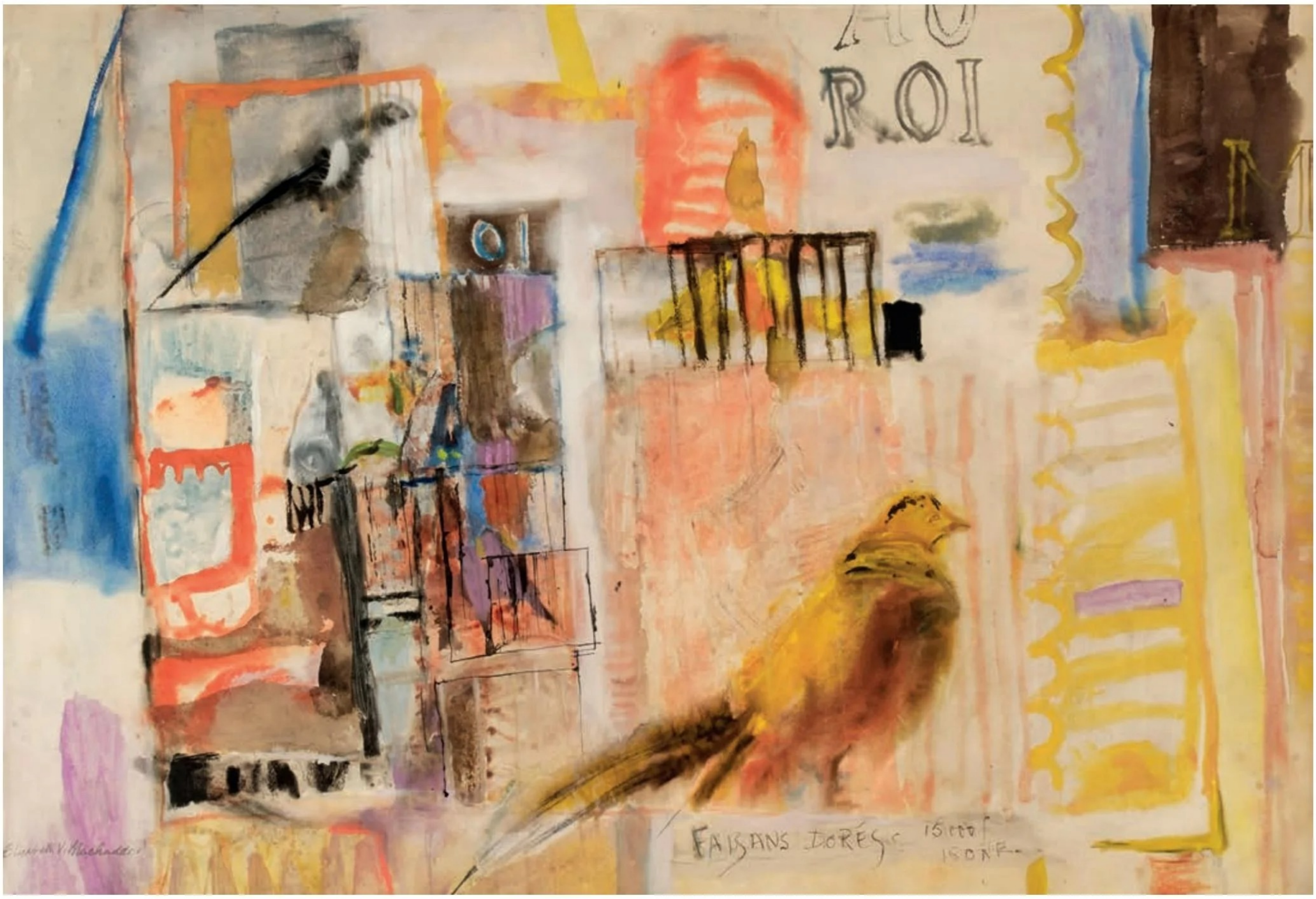
(3) £200 - £300



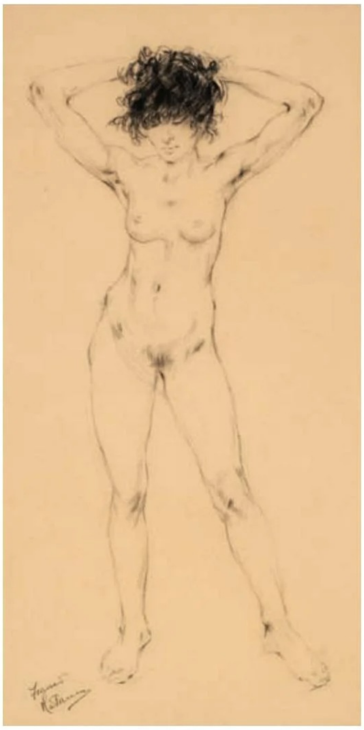
202* **Creedy (Jean, 1920-2014).** Dartmoor Forest, near Haytor, South Devon, 1960s, *oil on canvas, unsigned, 45 x 56 cm (17 3/4 x 22 ins), framed (66 x 76 cm), with ink manuscript inscription and title label on verso, together with a small untitled oil on board landscape (Dorset or Dartmoor), framed*

Jean Creedy studied at Exeter University, the Chelsea College of Art, and London University. A Fellow of the Royal Society of Arts, she has exhibited at the Heffner Gallery, Cambridge, Galleri Docent Duc, Stockholm, the Royal Academy Summer Exhibitions, and the Royal West of England Academy amongst others.

(2) £100 - £150



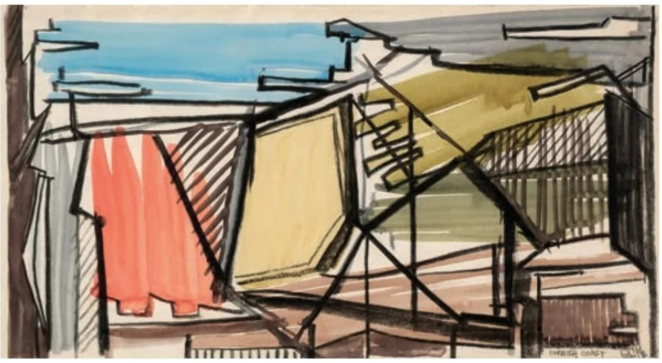
Lot 203



Lot 204

203AR* **Blackadder (Elizabeth, 1931–2021).** Golden Pheasant, circa 1961, *mixed media on paper, signed lower left, original Aitken Dott & Son (Scottish Gallery) label to verso, with typed artist name, title and number 0565, remnants of old exhibition label, sheet size 66 x 98 cm (26 x 38 1/2 ins), framed and glazed (88 x 120 cm)*
Provenance: Private Collection, Gloucestershire.
Exhibited: The Scottish Gallery, 1961; The Scottish Gallery, 150th Anniversary Exhibition, Edinburgh, August – September 1992, number 110.
(1) £5,000 – £7,000

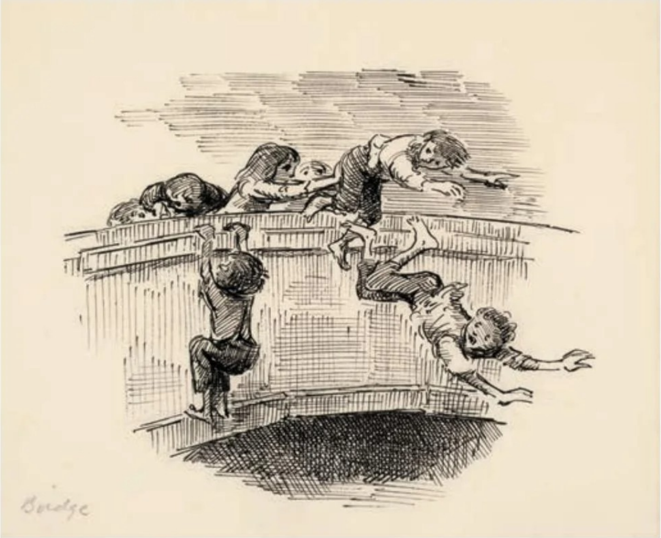
204* **Matania (Franco, 1922–2006).** Standing Female Nudes, *coloured chalks on tinted paper, two studies of full length female nudes, both signed or initialled, mount aperture from 45.5 x 23.5 cm (17 7/8 x 9 1/4 ins) to 61.5 x 30.5 cm (24 2/8 x 12 ins), both framed and glazed, together with another similar study of a rugby player, coloured chalks on tinted paper, initialled to lower right, mount aperture 53.5 x 29 cm (21 1/8 x 11 3/8 ins), framed and glazed*
(3) £200 – £300



205* **Miners (Neil, 1931 - 2010).** Cornish Coast, 1963, *watercolour, signed, dated and titled to lower right, mount aperture 20 x 38 cm (7 7/8 x 15 ins), framed and glazed (47 x 64.5 cm), together with three other similar works by the same artist, one watercolour and coloured pencil and two in black pencil and chalk, signed with monogram, all framed and glazed*

Neil Miners (1931-2010) studied at Falmouth School of art and spent most of his life living in the town, is best known for his seascapes. Falmouth Art Gallery has several of his works in its permanent collection.

(4) £100 - £200



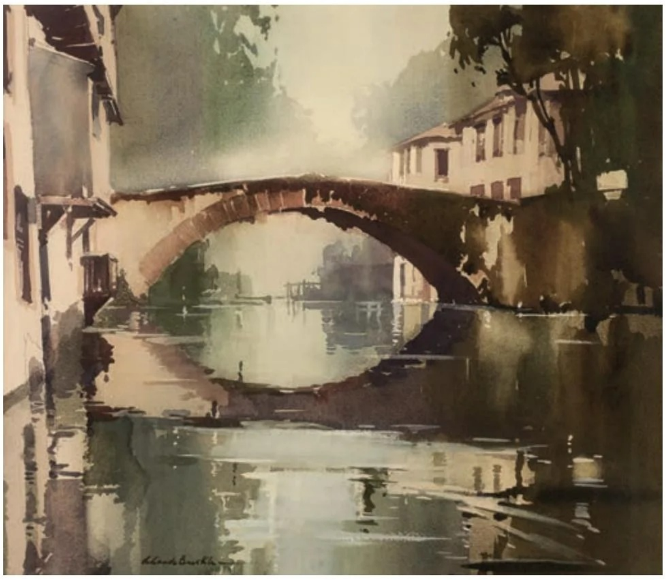
206AR* **Ardizzone (Edward, 1900-1979).** The Fight on the Bridge, circa 1965, *pen and black ink on ivory wove paper, inscribed with the title by the artist in pencil to lower left, 152 x 190 mm (6 x 7 1/2 ins) mount aperture, framed and glazed, with Chris Beetles gallery label to verso*

Original illustration for the Milldale Riot by Freda Nichols, published by Ginn & Co. Ltd. in 1965, chapter XIV, page 11.

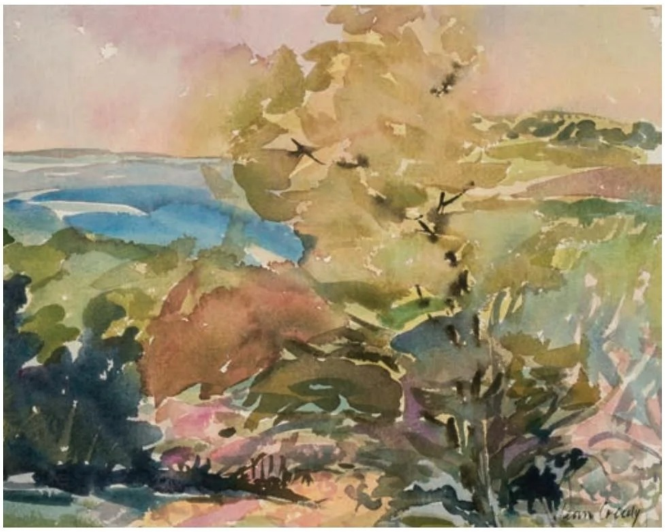
(1) £300 - £500

207* **Buckle (Claude, 1905-1973).** The Bridge, France, *watercolour, signed lower left, mount aperture 32.8 x 38.5 cm (12 7/8 x 15 1/4 ins), framed and glazed (59.5 x 64 cm), together with* Boat Repairs, *watercolour, signed lower left, mount aperture 31 x 44.5 cm (12 1/4 x 17 1/2 ins), framed and glazed (57.5 x 70 cm)*

(2) £300 - £500



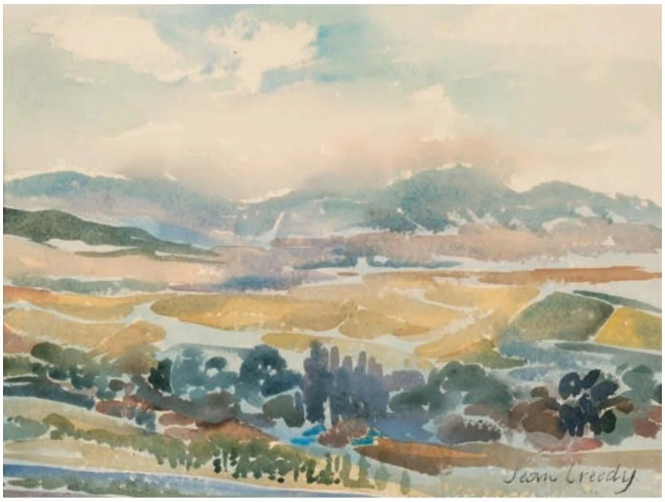
Lot 207



208* **Creedy (Jean, 1920-2014).** Approach to Battle, East Sussex, *watercolour on wove paper, signed lower right, mount aperture 27.7 x 35.5 cm (10 7/8 x 14 ins), pencilled inscription and label on verso, together with: Across the Lake, Sheffield Park, Brighton, watercolour on wove paper, mount aperture 18.8 x 25.7 cm (7 3/8 x 10 1/8 ins), ink manuscript inscription and label on verso, plus 3 other English landscape watercolour views: Rocks in Landscape, Bowerman's Nose, Manaton, Dartmoor; New Forest, near Cadnam; April Showers, all mounted, framed and glazed (54 x 71.5 cm and smaller), all labelled on versos, and with 4 charcoal drawings on paper: Alpine Landscape 3 (1970s); Rocks in Landscape, Scotland; Windsor Park; Scottish Lakeland, all signed and mounted, with label on versos, three in clip frames (48 x 60 cm and smaller), and a colour print, signed by Creedy and numbered 36/40, showing boats in a harbour*

Jean Creedy studied at Exeter University, the Chelsea College of Art, and London University. A Fellow of the Royal Society of Arts, she has exhibited at the Heffner Gallery, Cambridge, Galleri Docent Duc, Stockholm, the Royal Academy Summer Exhibitions, and the Royal West of England Academy amongst others.

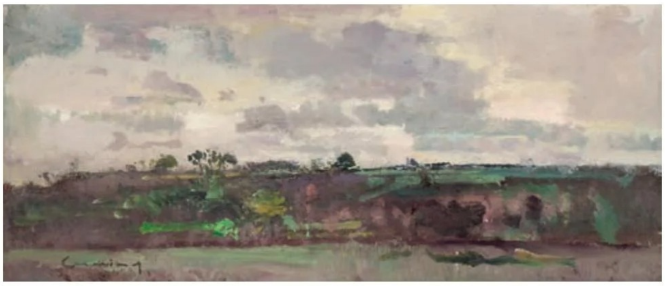
(10) £150 - £200



209* **Creedy (Jean, 1920-2014).** Distant Mountains from Katoomba Falls, *watercolour on wove paper, signed lower right, mount aperture 29 x 39.2 cm (11 1/2 x 15 3/8 ins), together with two other Australian watercolour views: Blue Mountains Landscape 1 [and] 2, both signed and mounted, plus a watercolour landscape Foothills of the Appalachian Mountains, signed and mounted, all framed and glazed (59 x 74.5 cm and smaller), labelled on versos (the first item labelled 'Distant Mountains from Katoomba Falls d'Alcudia [?]), some with ink manuscript inscription on verso, and another similar possibly American landscape, signed watercolour on paper*

Jean Creedy studied at Exeter University, the Chelsea College of Art, and London University. A Fellow of the Royal Society of Arts, she has exhibited at the Heffner Gallery, Cambridge, Galleri Docent Duc, Stockholm, the Royal Academy Summer Exhibitions, and the Royal West of England Academy amongst others.

(5) £100 - £200



210AR* **Cuming (Frederick George Rees, 1930-2022).** Spring Squally Sky, *oil on board, signed lower left, sheet size 18 x 40.5 cm (7 1/8 x 15 7/8 ins), title written on verso in pencil, framed (30 x 53 cm)*

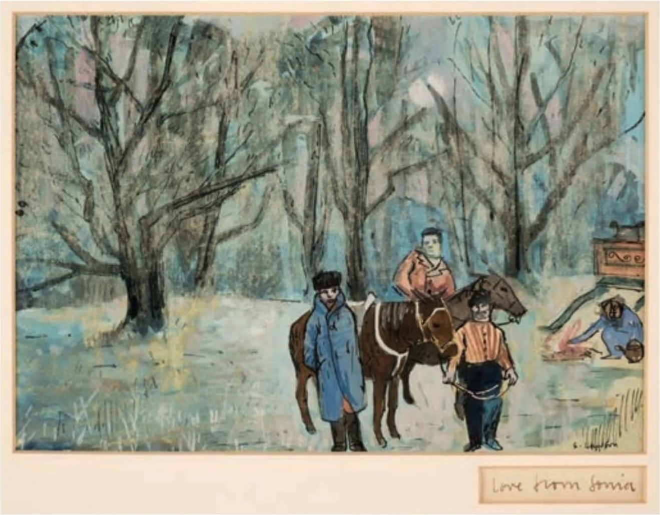
(1) £400 - £600

211AR* **Lawson (Sonia, 1934-).** Russian Winter, *mixed media on paper, signed lower right, additionally inscribed in ink below 'love from Sonia', sheet size 17.1 x 24.7 cm (6 3/4 x 9 3/4 ins) mount aperture, framed and glazed (33.5 x 39.6 cm)*

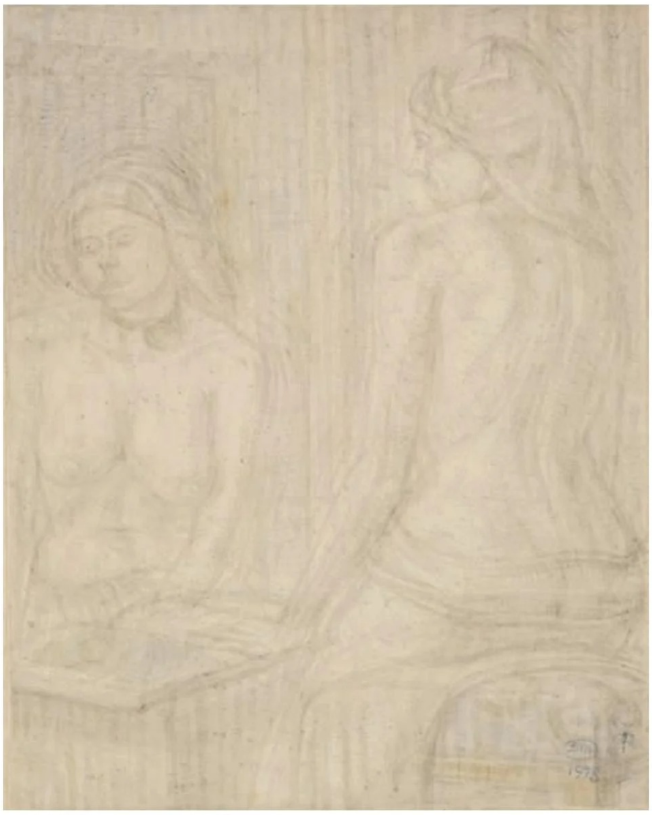
Provenance: James Kirkup (1918-2009), poet and critic was given the drawing from Sonia Lawson. Current owner purchased for their own private collection: Gloucestershire.

Sonia Lawson was born in Wensleydale into a family of artists and studied at the Royal College of Art. She lived in a remote cottage in the village of Castle Bolton where she hosted many like minded, creative visitors including: J.B Priestly, James Kirkup, Jacob Kramer and Philip Naviasky.

(1) £150 - £200



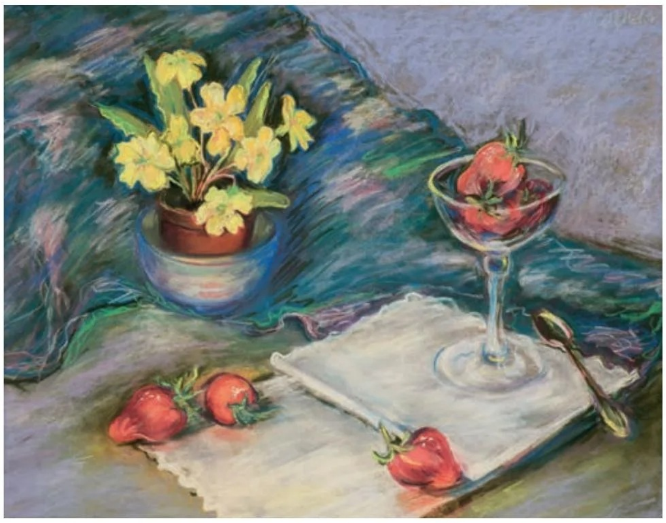
Lot 211



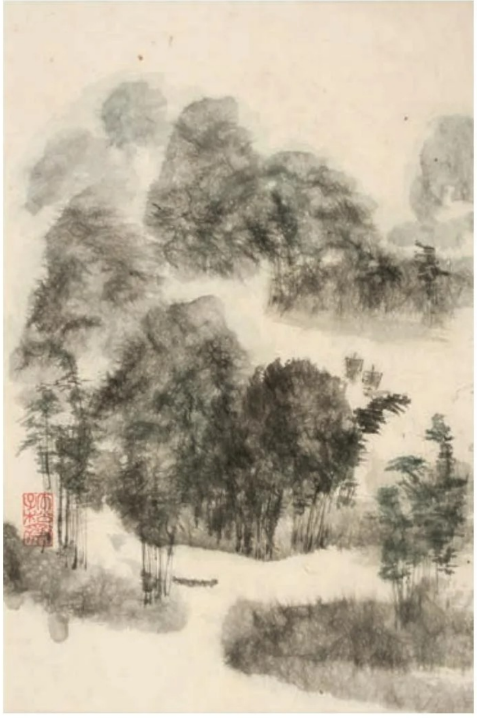
212AR* **McComb (Leonard, 1930 – 2018).** Two Female Nudes, 1978, *pencil and wash on handmade paper, signed with monogram and dated 1978 lower right, 25 x 19.5 cm (9 3/4 x 7 3/4 ins), laid down on backing card, framed and glazed, with presentation inscription from the artist to Lawrence Gowing to verso 'For Lawrence with very best wishes Len McComb, May 23rd 1978'*

Provenance: Collection of Sir Lawrence Gowing (1918-1991).

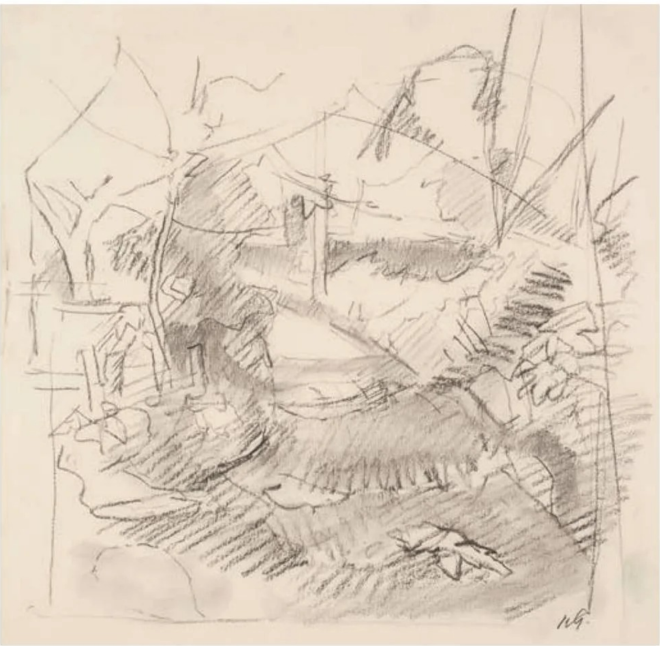
(1) £200 - £300



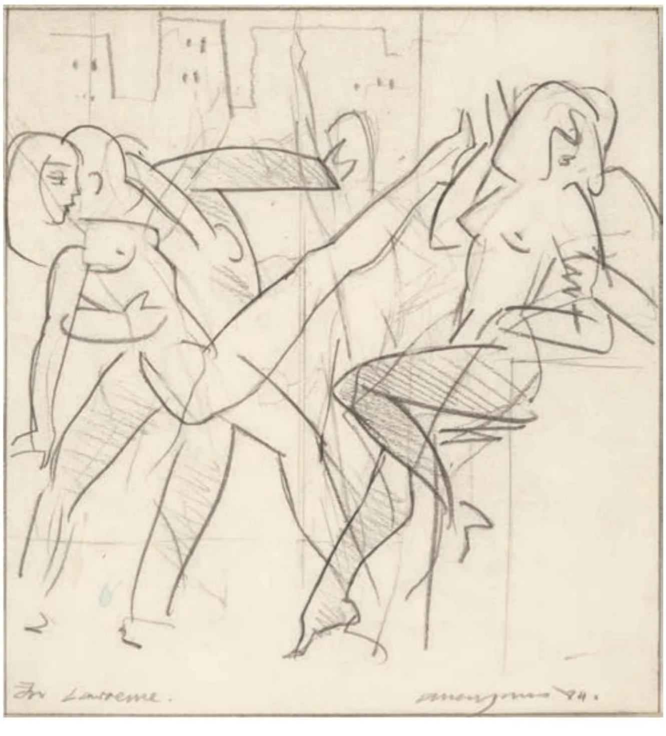
213AR* **Batchelor (Mary, 1944-2017).** Primroses and Strawberries, *pastel, depicting a table top set with strawberries in a stemmed glass and a primrose plant in a terracotta pot within a circular bowl, with additional strawberries and a spoon beside, 35.3 x 46 cm (13 7/8 x 18 ins), mounted, framed and glazed (62.8 x 72.7 ins), backboard with manuscript title and address labels in the artist's hand*
(1) £200 - £300



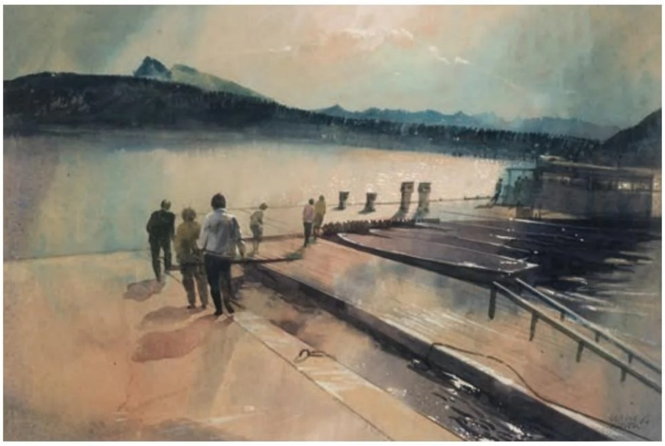
214* **Cavaciutti (Peter, 1952-).**Spring Rain in Giulia, Chinese ink and pigments on hand-made paper, printed red seal to lower left, mount aperture 38.5 x 25 cm (15 1/8 x 9 7/8 ins), original hand-written label by the artist with printed red seal, and additional label of Benjamin C. Hargreaves, Drawings and Watercolours, 12 Napier Avenue, London, to verso, framed and glazed (57 x 43 cm), together with four other smaller similar works by the same artist, including: Autumn Landscape, Waiting for Autumn's Return, (both with similar labels to verso), etc.
(5) £200 - £300



215AR* **De Grey (Roger, 1918-1995).** Camer Street, 1980s, *charcoal on paper, signed with initials lower right, 39 x 40.5 cm (15 3/8 x 15 7/8 ins) mount aperture, framed and glazed, with printed exhibition label for the work to verso, ?? no. 62, and a further Royal Academy of Arts type written exhibition label for the Roger de Grey exhibition*
Provenance: Collection of Sir Lawrence Gowing (1918-1991).
Exhibited at the Royal Academy of Arts, Roger de Grey, 11 July-22 September 1996, No. 62.
(1) £200 - £300



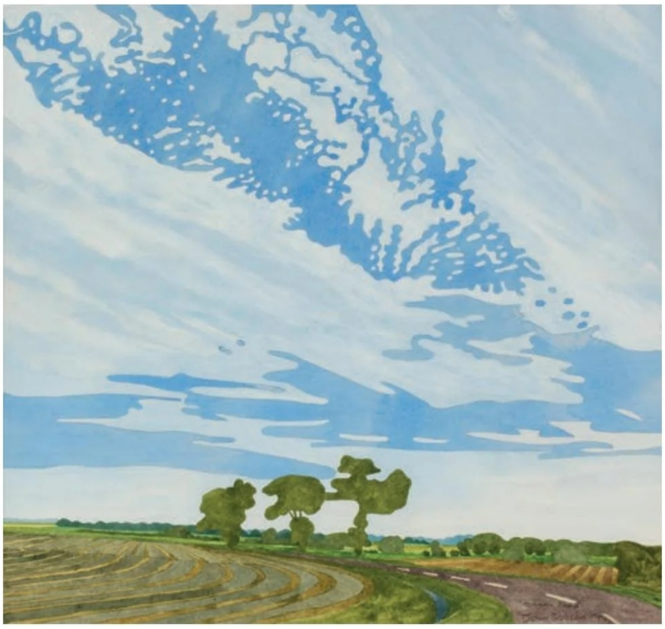
216AR* **Jones (Allen, 1937-).** Dancers, 1984, *pencil on paper, signed and dated lower right, inscribed 'For Lawrence' lower left, 15 x 14 cm (6 x 5 1/2 ins), framed and glazed (unexamined out of frame)*
Provenance: Sir Lawrence Gowing (1918-1991), gifted to him by the artist.
(1) £500 - £800



217* **Worth (Leslie Charles, 1923-2009).** Walking to the Boat on Minnewanka, Banff National Park, Canada, 1984, *watercolour laid onto paper, signed and dated lower right, label with title in ink to verso along with Thos, Agnew & Sons Ltd label and letter from Worth to a previous owner, sheet size 22.2 x 33.2 cm (8 3/4 x 13 1/8 ins), framed and glazed (45 x 54 cm), together with* Epsom Grandstand, 1969, *watercolour on card, signed and dated lower right, titled in pencil to verso, sheet size 22.4 x 33 cm (8 3/4 x 13 ins), framed and glazed (33.8 x 44 cm)*

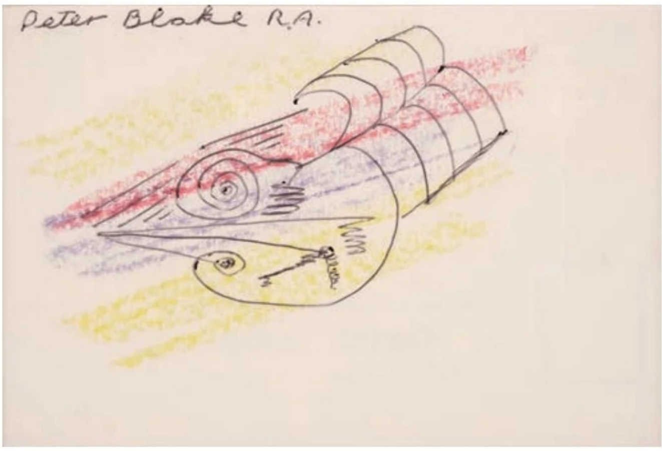
Worth trained at the Royal College of Art he went on to become president of the Royal Watercolour Society from 1992-95 and in 2003 he won the Turner Watercolour Award.

(2) £100 - £200



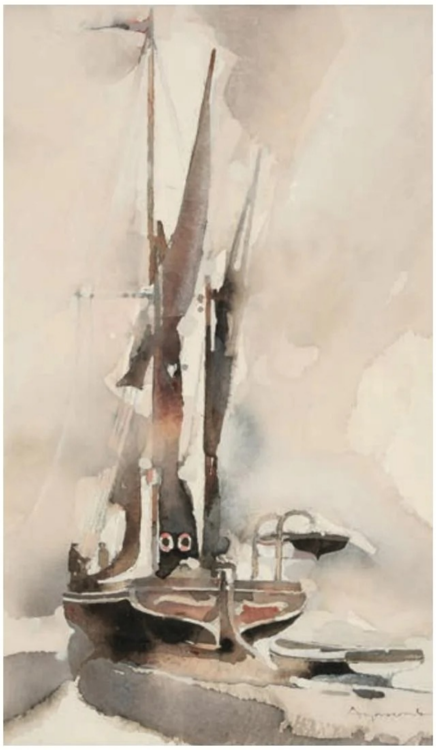
218AR* **Brunsdon (John, 1933-2014).** Horham Road, 1984, *watercolour, signed, titled and dated 1984 in pencil to lower right, mount aperture 42 x 44 cm (16 1/2 x 17 3/8 ins), framed and glazed (61 x 62 cm)*

(1) £200 - £300


Peter Blake R.A.

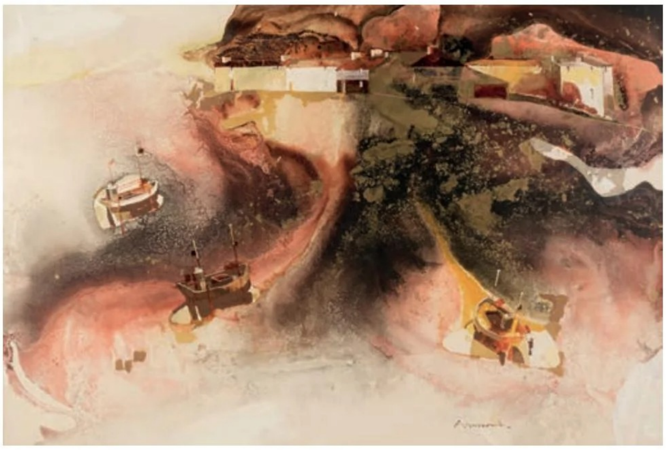
219AR* **Blake (Peter, 1932-).** Composition, circa 1986, *pen and crayon, signed upper left margin, mount aperture 8.5 x 13 cm (3 3/8 x 5 1/8 ins), framed and glazed (21.5 x 25.5 cm), together with a signed copy of Peter Blake by Marina Vaizey, London: Weidenfeld and Nicolson, 1986, ink inscription to half-title 'To Mervyn Peter Blake R.A. Nov 14. 86', together with a copy of an invitation to celebrate the work of Peter Blake on Thursday 28th November 1985,*

(3) £400 - £600



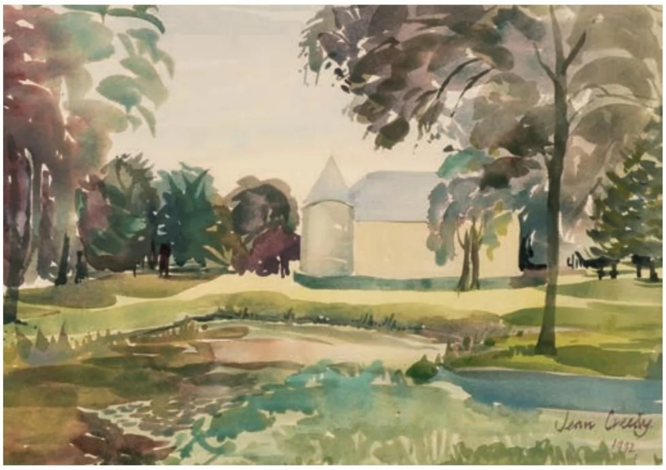
220* **Aynscomb-Harris (Martin John, 1937-2016).** Boating scenes, circa 1990s, *a group of six semi-abstract drawings in watercolour and gouache, all signed, mount aperture from 13.8 x 20.3 cm (5 3/8 x 8 ins) to 36 x 20.5 cm (14 1/8 x 8 1/8 ins), all in matching frames, glazed*

(6) £150 - £200

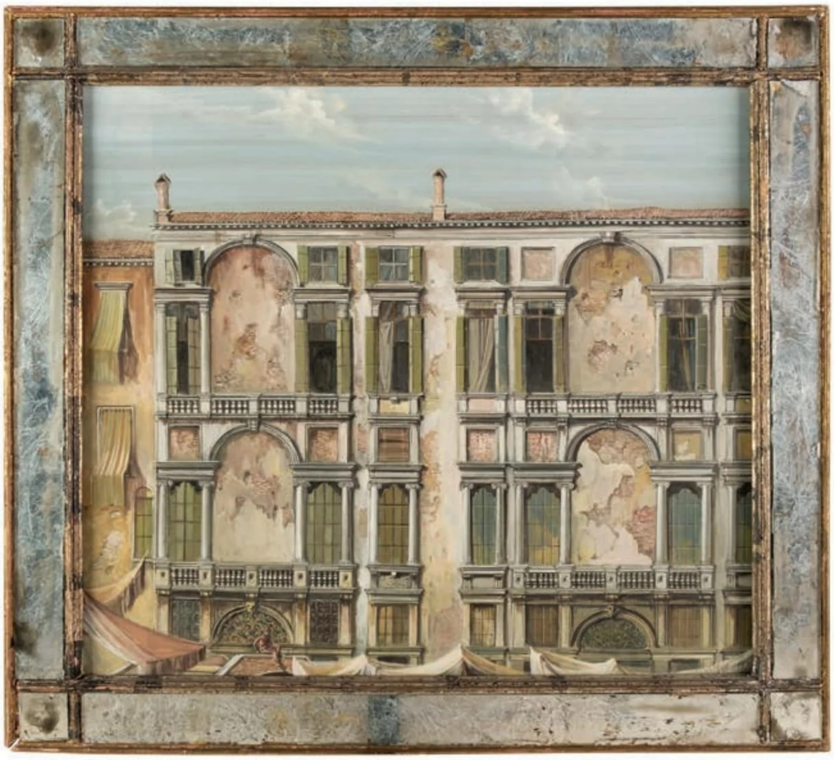


221* **Aynscomb-Harris (Martin John, 1937-2016).** Harbour Scene, circa 1990s, *watercolour and gouache, all signed, mount aperture 48.5 x 73 cm (19 1/8 x 28 3/4 ins), framed and glazed (61 x 85.5 cm), together with seven similar by the same artist, all mounted, framed and glazed*
(8) £200 - £300

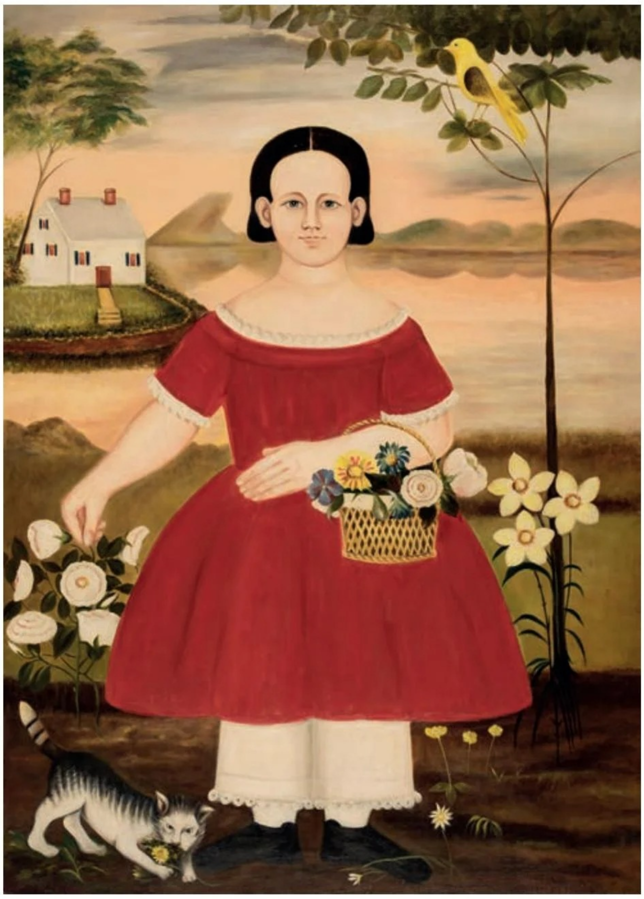
222* **Bosquet (Thierry, 1937-).** Palazzo Foscarini, near San Barnaba, Venice, 1992, *gouache on card, signed and dated lower right, sheet size 47 x 53 cm (18 1/2 x 20 6/8 ins), Stephanie Hoppen label to verso, antique-style gilt frame, glazed (58 x 64 cm), together with*
Interior Venetian Scene, 1993, *gouache on paper, signed and dated lower right, mount aperture 59 x 28.2 cm (23 1/4 x 11 1/8 ins), Stephanie Hoppen label to verso, gilt frame, glazed (70.6 x 40.5 cm)*
The Belgian stage and costume designer Thierry Bosquet has collaborated with Maurice Béjart (1927-2007), most notably for La Traviata and Seraphita at the Théâtre de la Monnaie in Brussels (both 1973) and worked with many theatres and opera houses across the world.
(2) £200 - £400



223* **Creedy (Jean, 1920-2014).** Trie-Château, near Gisors (France), 1992, *watercolour on wove paper, signed and dated lower right, mount aperture 25.5 x 37 cm (10 x 14 1/2 ins), with two other watercolours of European scenes: Landscape near Malaga, and an unknown cityscape (from a folio), both signed, mounted, all framed and glazed with (43.5 x 24 cm and similar), labelled on versos*
Jean Creedy studied at Exeter University, the Chelsea College of Art, and London University. A Fellow of the Royal Society of Arts, she has exhibited at the Heffner Gallery, Cambridge, Galleri Docent Duc, Stockholm, the Royal Academy Summer Exhibitions, and the Royal West of England Academy amongst others.
(3) £80 - £120



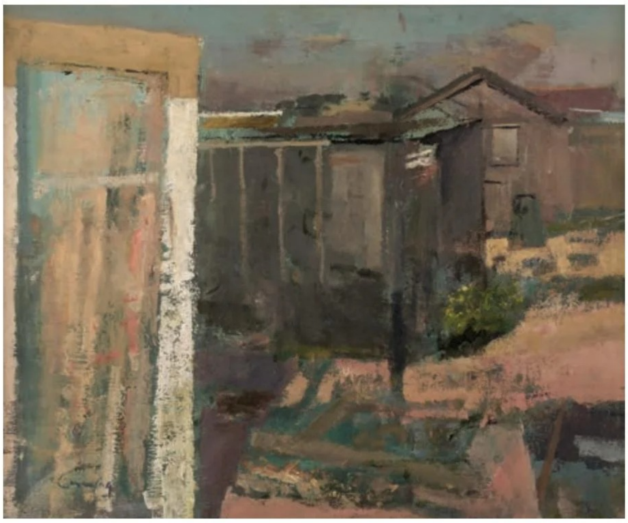
Lot 222



224* **After Samuel S. Miller (circa 1807-1853).** Picking Flowers, circa 1840-1850 [but 20th century], *oil on canvas, depicting a girl standing in a garden with a basket of flowers hanging from her arm, a cat playing with some flowers at her feet, a cottage and a lake behind her, closed tear to upper left verso of canvas with very minor loss of paint (1mm), very lightly marked, canvas size 94 x 68 cm (37 x 26 3/4 ins)*

A smaller 20th century copy of the original in the Fenimore Art Museum, Cooperstown, gift of Stephen C. Clark, inventory no. N0255.1961.

(1) £150 - £200



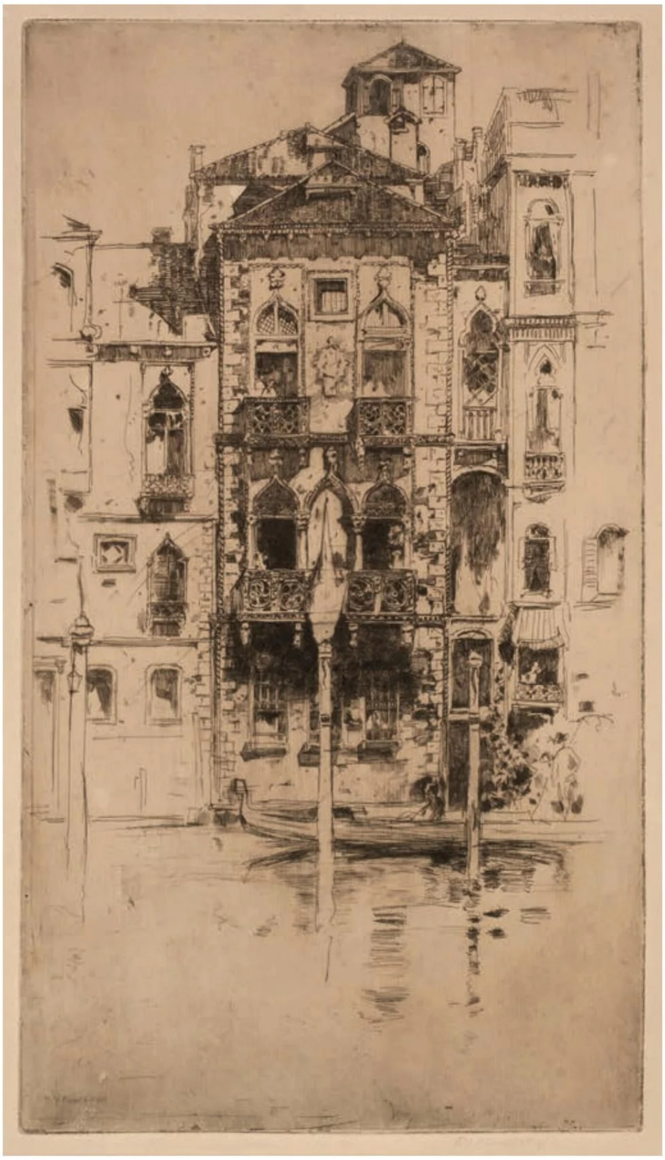
Lot 225

225AR* **Cuming (Frederick George Rees, 1930-2022).** Fisherman's Huts, Hythe Beach, circa 1975-80, *oil on canvas, signed lower left, inscribed to stretcher verso 'Beach Huts Hyth', and numbered 28, canvas size 41 x 50.5 cm (16 x 20 ins), gilded wood framed, with an autograph letter from the artist to the previous owner describing the creation of this painting, attached to the back of the frame*

Provenance: Private Collection, Wiltshire, England, thence by descent.

The artist describes the painting as follows: 'I lived in Hythe Kent for 17 years. I had a small roomed studio in my house, and for a period rented a part of the lifeboat house on the front at Hythe near the fishing boats. The pictures if of the Fishermans Huts on the Hythe Beach and is one of the many studies that I made there probably between 1975 and 82. I found the colours and surfaces presented by these cobbled up buildings very attractive and paintable.'

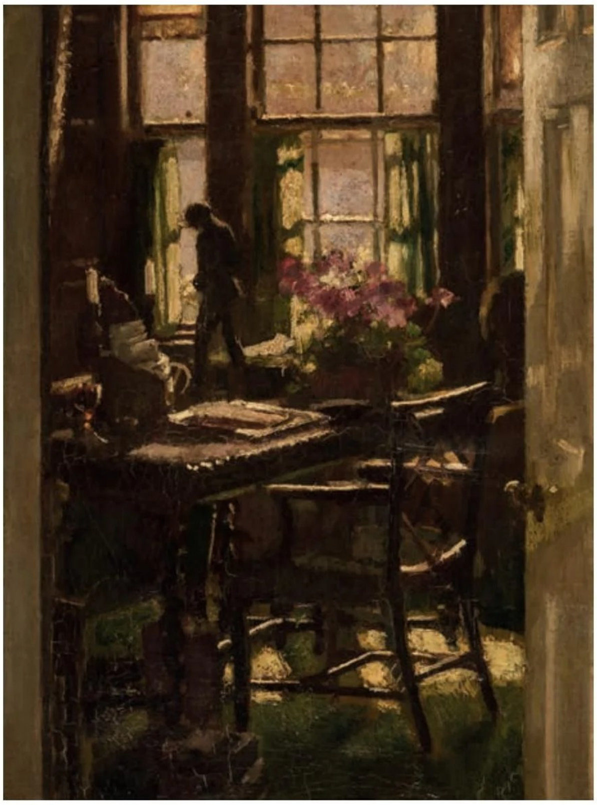
(1) £500 - £800



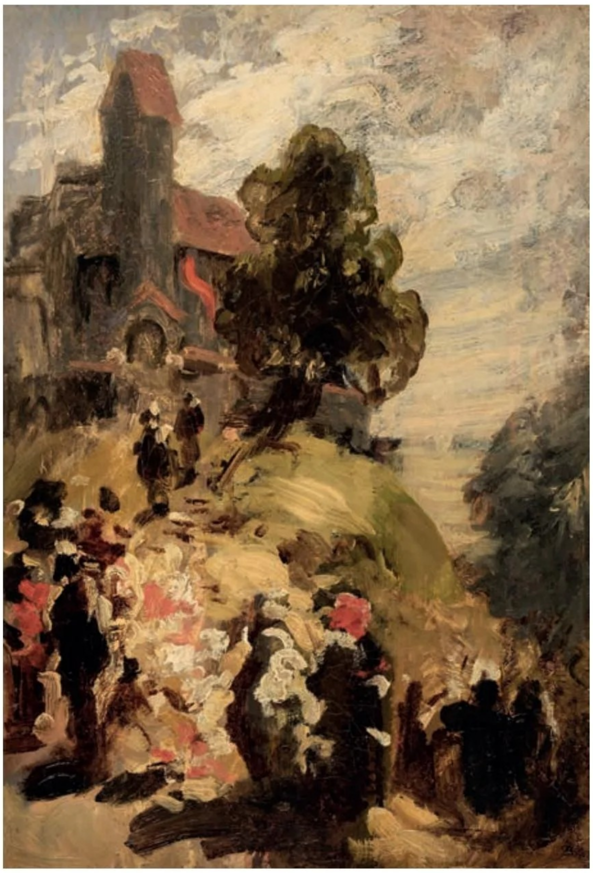
226* **Cameron (David Young, 1865-1945).** Venetian Palace, *etching printed with plate tone, signed in pencil to lower margin, image size 37 x 20.5 cm (14 1/2 x 8 ins), framed and glazed (63 x 52.5 cm)*

Cameron was a very influential etcher. He studied at Glasgow School of Art before joining life classes at the Royal Scottish Academy. During the First World War, Cameron was appointed official war artist to the Canadian government and in 1933 was made the King's Painter in Scotland.

(1) £300 - £500



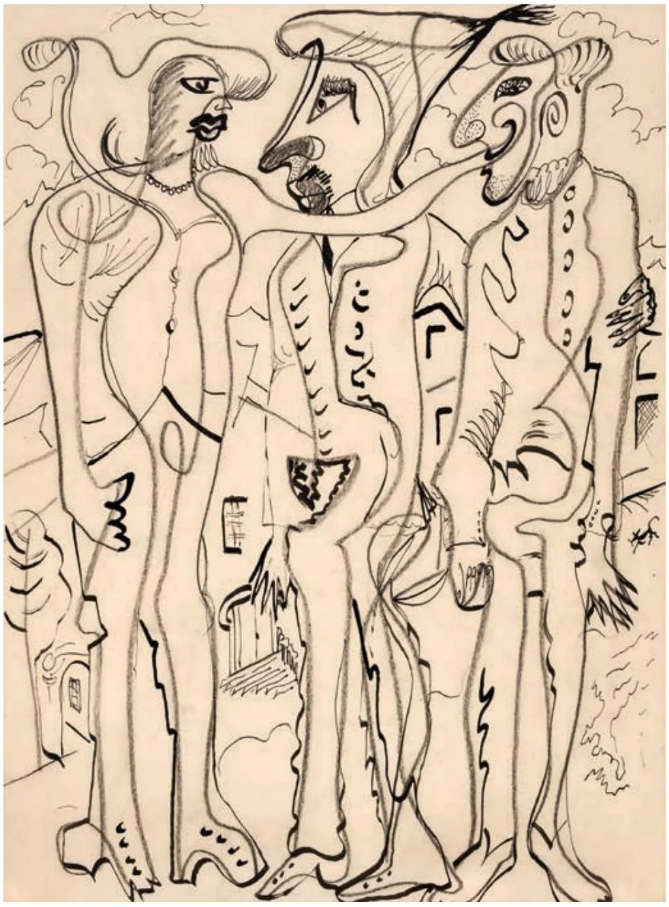
Lot 227



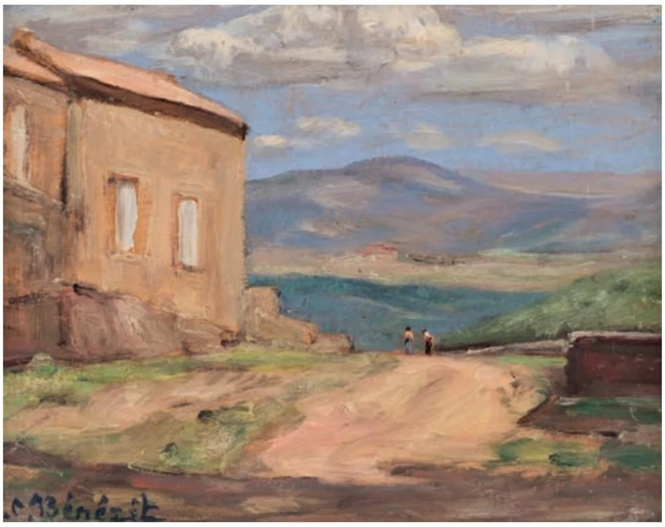
Lot 228

227* **Camden Town School.** Figure in an interior, circa 1910, *oil on canvas board, depicting a shadowy interior scene framed by a pair of open panelled doors, of a study or studio with tall windows, a male figure about to mount several stone steps leading through an open door at the far side of the room, a desk and chair in the foreground, the desk crowded with various objects, including candles, papers, a goblet, and a flowering plant, 39.3 x 29.3 cm (15 1/2 x 11 1/2 ins), gilt moulded frame (53.5 x 43.5 cm)*
(1) £500 - £800

228* **German School.** Sunday Wedding, *early 20th Century, oil on canvas, depicting a church on a hill, a crowd gathering at the bottom, two figures walking down the hill, canvas size 41.5 x 28.2 cm (16 3/8 x 11 1/8 ins), framed (50.5 x 37.4 cm)*
(1) £150 - £200



229* **Picabia (Francis, 1879-1953).** Three Grotesque Figures, *pen and black ink on paper, unsigned, 36.5 x 26.5 cm (14 3/8 x 10 1/2 ins), framed and glazed*
Provenance: Collection of Sir Lawrence Gowing (1918-1991).
(1) £300 - £500



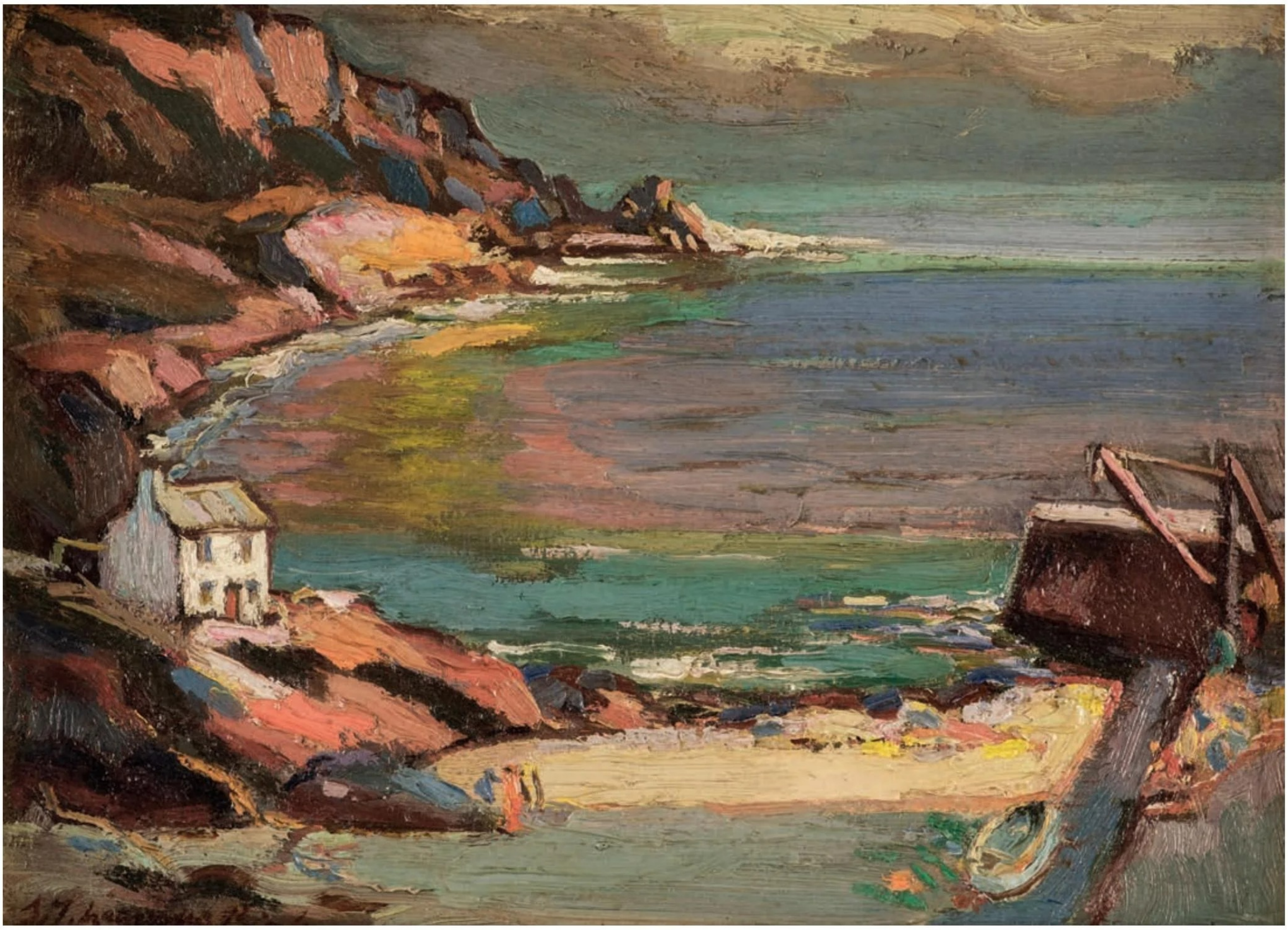
Lot 230

230AR* **Bénézit (Emmanuel Charles, 1887-1975).** La Route de St. Tropez à Gassin, 1920, *oil on thin wood panel, signed lower left, titled, dated in artist's hand to verso, Mercury Gallery London label to verso, panel size 19 x 24 cm (7 1/2 x 9 1/2 ins), framed (27 x 31.8 cm)*
Provenance: Private Collection, Gloucestershire.
Emmanuel Charles Bénézit became a pupil of J.P.Laurens and studied at the Academie Julian et Colarossi. His first exhibition in the U.K was at the Mercury Gallery in 1973.

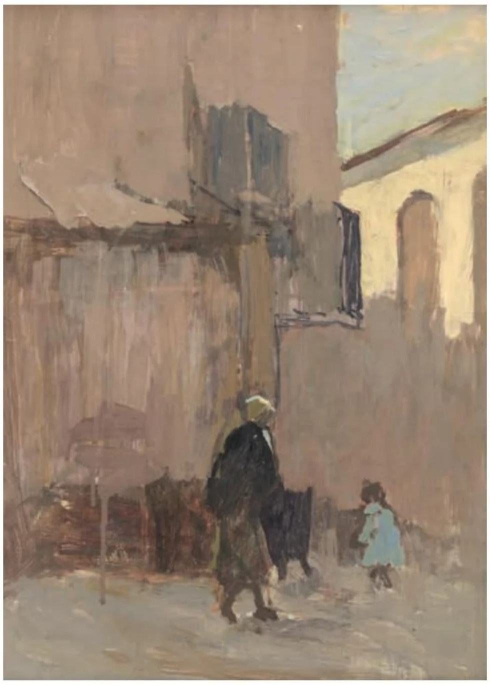
| | |
|---|---|
| (1) | £200 - £400 |

231AR* **Birch (Samuel John 'Lamorna', 1869-1955).** Lamorna Cove, *oil on canvas, signed lower left, canvas size 15.2 x 20.5 cm (6 x 8 1/8 ins), Winsor & Newton stamp to verso of canvas, framed (27.2 x 32.5 cm), together with a letter of provenance from The Moonraker Gallery, Fowey, Cornwall confirming authentication from Sotheby's*
Provenance: Private Collection, Cumbria. Purchased by the father of the current owner from The Moonraker Gallery in Fowey, Cornwall.
Apart from a brief period of study at the Atelier Colarossi, Paris in 1895, Birch was largely self-taught. Birch first visited West Cornwall in the late 1880s and settled in the Lamorna Valley in 1892.

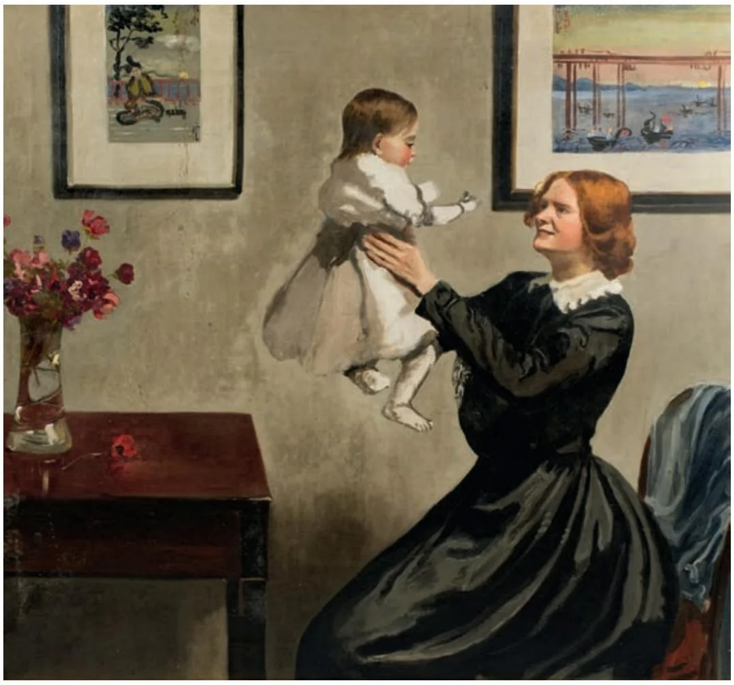
| | |
|---|---|
| (1) | £1,500 - £2,000 |



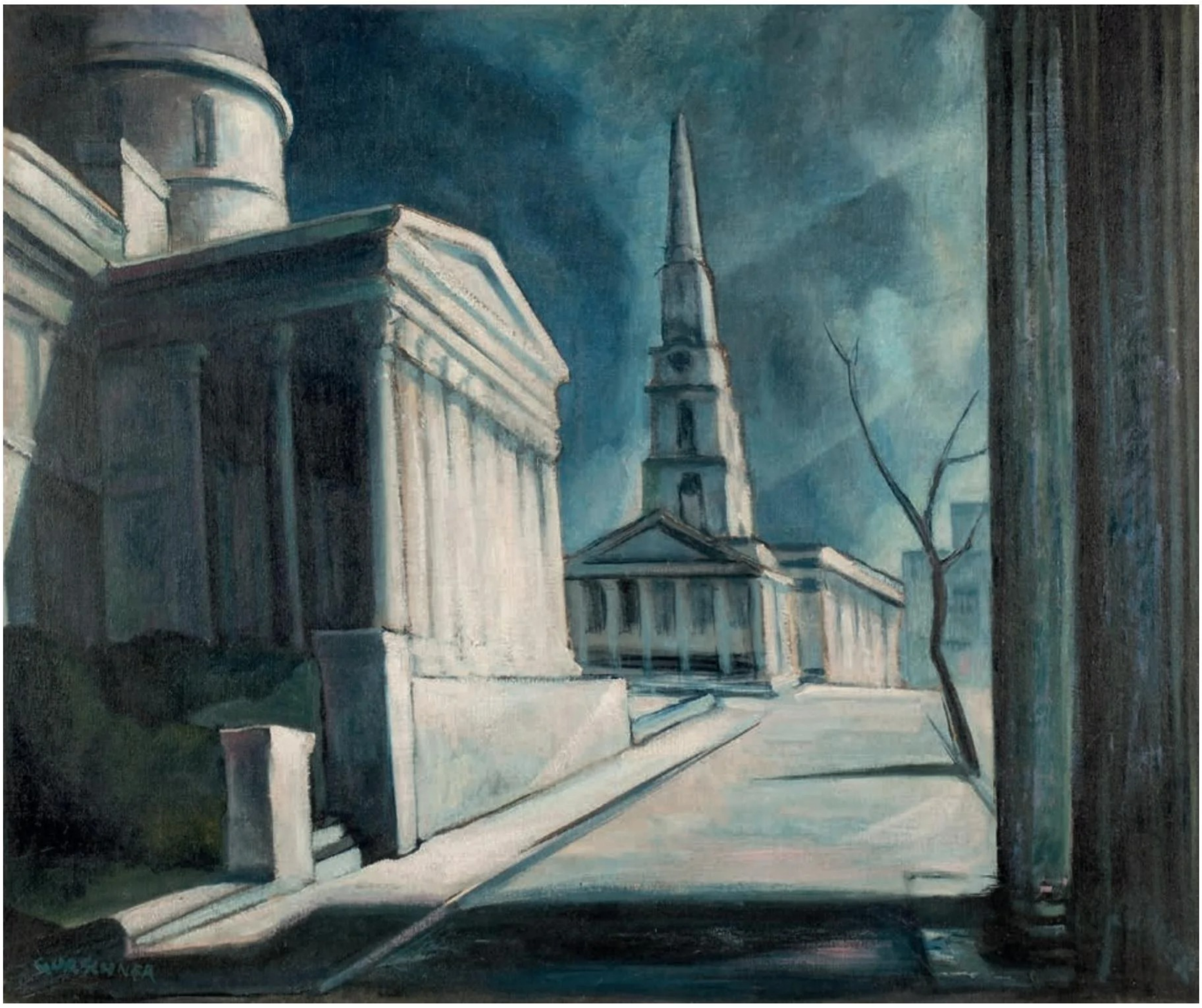
Lot 231



Lot 232



Lot 233

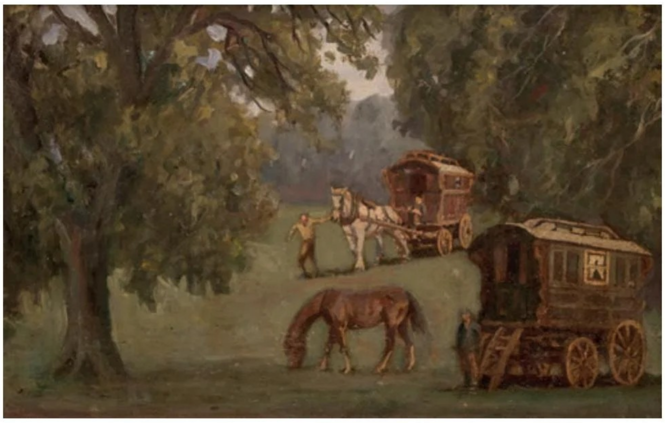


Lot 234

232* **Attributed to Eileen Murray (1885-1962).** Continental Scene with Mother and Child, *oil on paper, laid onto board, unsigned, size 35.5 x 25.2 cm (14 x 9 7/8 ins), remains of yellow chalk number and artist's name inscribed in later hand to upper verso of frame 'Eileen Murray (Irish)', framed (48 x 38 cm)*
(1) £150 - £200

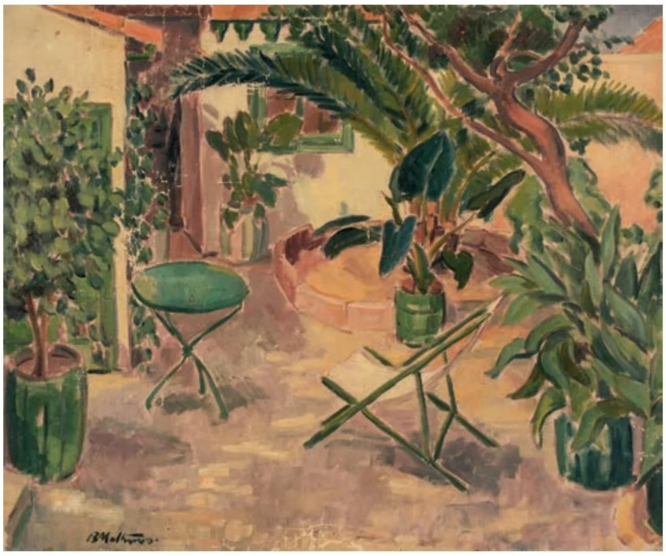
233* **Modern British School.** Mother and Child, circa 1910, *oil on canvas, depicting a seated lady with red hair, wearing a black gown with white collar, holding a baby aloft, with a glass vase on the table beside, and 2 Japanese pictures hanging on the wall behind, unsigned, stretcher bearing manufacturer's stamp 'Chenil by the Town Hall Chelsea' and remains of paper label 'Charles Chenil & Co. Ltd.', 116.5 x 126.5cm (46 x 50 ins), framed (129.5 x 139.5 cm)*
Provenance: Ted Few, London; 'Ted Few: An Idiosyncratic Eye Collection', 24th March 2021, Rosebery's, London, lot 370 (unsold); subsequently sold to the father of the present owner.
Charles Chenil & Co Ltd were picture dealers, artists' colourmen, brush manufacturers, and framemakers, based at 183a, and later also at 181, King's Road, Chelsea, London. The business operated between 1906 and 1927, and was run by Jack Knewstub, who intended the gallery to form a focal point for London's bohemian artists' set. Knewstub was brother-in-law to both William Rothenstein and William Orpen, and a friend of Augustus John who sold many of his paintings through the Chenil and had a large studio in the garden there. Indeed, Knewstub facilitated shows of a host of other celebrated British modern artists of the period, including Spencer Gore, David Bomberg and William Roberts.
(1) £700 - £1,000

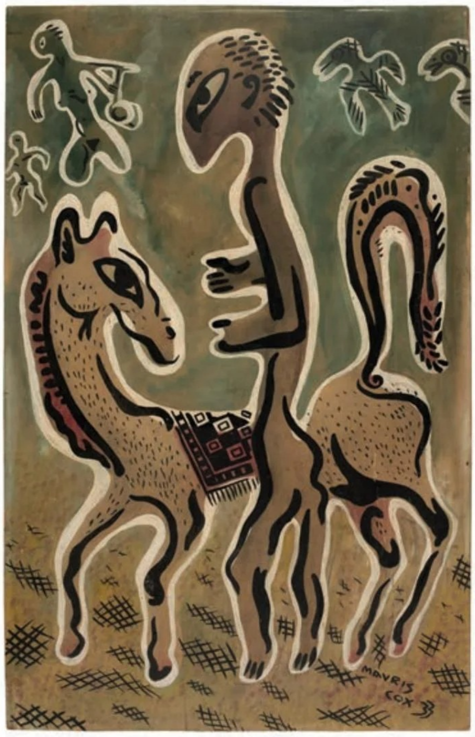
234AR* **Gurschner (Herbert, 1901-1975).** Trafalgar Square, London, circa 1930, *oil on canvas, signed 'GURSCHNER' lower left, re-lined, 58.5 x 70 cm (23 x 27 1/2 ins), unframed*
Provenance: Estate of the artist, thence by descent to the present owner.
Herbert Gurschner was born in Innsbruck and studied at the Munich Academy of Fine Art. In 1924, he married the English actress Ella Delores Erskine, through whom he was introduced to international hight society and English collectors. He exhibited in England and America from 1925 onwards, including the Fine Art Society in 1929 and 1931, Agnew's in 1938 and the Cooling Galleries, New York in the same year.
(1) £2,000 - £3,000



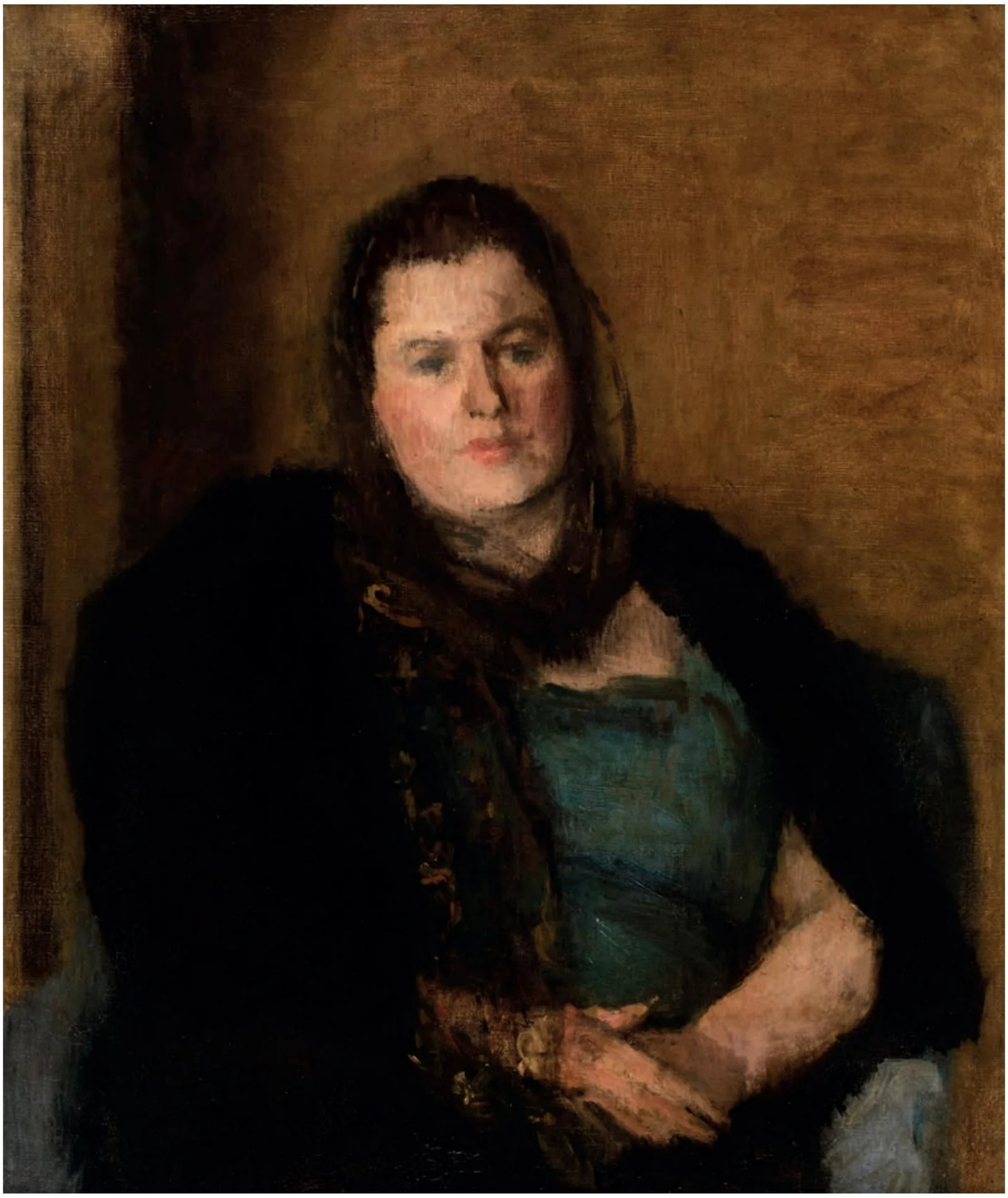
235* **Manner of Alfred Munnings (1878-1959).** Gypsy Encampment amongst Trees, circa 1920's, *oil on panel, depicting two gypsy caravans with horses and handlers in a woodland clearing, 20.2 x 31.2 cm (8 x 12 1/4 ins), framed (25.5 x 36.5 cm)*
(1) £250 - £300

236* **Mathews (B., 20th century).** Mediteranean Courtyard, circa 1930s, *oil on canvas board, signed lower left, 50 x 61.5 cm (19 3/4 x 24 ins), together with another similar from the same artist depicting a busy harbour with shipping, oil on canvas board, signed lower right, 50 x 60 cm (19 3/4 x 23 3/4 ins), the first work unframed, the second with period white painted frame*
(2) £150 - £200

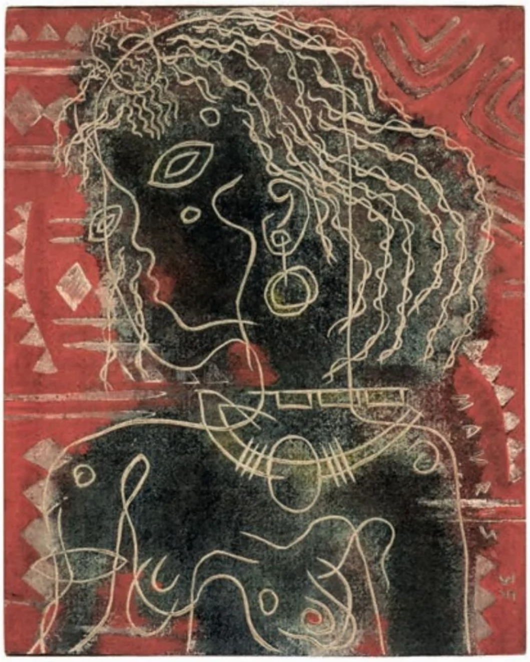

Lot 236



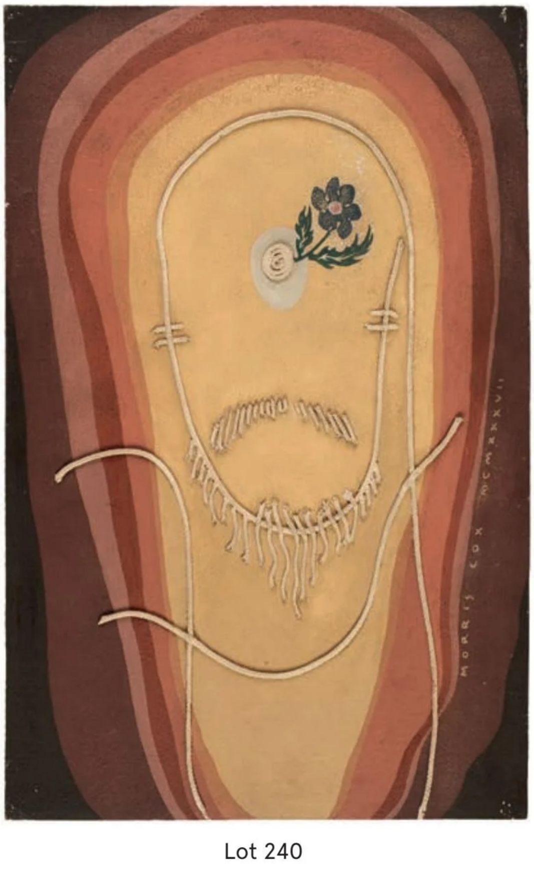
237AR* **Cox (Morris, 1903-1998).** Man with Horse, 1933, *tempera on board, signed and dated lower right, size 68 x 43.4 cm (26 3/4 x 17 1/8 ins), label with printed title, and '45' in white chalk to verso*
Provenance: From the family of Alan Tucker (1933-2017), Stroud bookseller and poet, and co-author of *Morris Cox and the Gogmagog Press* (1991).
Exhibited: Morris Cox, Centennial Exhibition - A Selection of Visual Art (1921-1996), 2003.
Morris Cox was a printer, poet, printmaker, painter and puppeteer. At the age of 13 he recieved a scholarship to West Ham School of Art where he studied for 6 years. In 1957 he set up Gogmagog Press resolving to print his own work in his own way. Cox painted in oil and watercolour for over 60 years. In 1994 an exhibition of his work was held at the Victoria & Albert Museum, to celebrate the acquisition of Cox's personal archive of Gogmagog books and early colour prints.
(1) £700 - £1,000



238AR* **Rogers (Claude, 1907-1979).** Woman in a Black Shawl (Portrait of the Artist's Wife, Elsie), circa 1935, *oil on canvas, relined, with a gallery label of Ernest, Brown & Phillips, Ltd., The Leicester Galleries, and three exhibition labels to verso, and a further handwritten label with the name and address of former owner Mrs Noel Blakiston, 6 Markham Square, S.W.3., 61.5 x 51 cm (24 x 20 ins), antique gilt carved wood frame (77 x 67cm)*
Provenance: Mrs. Noel Blakiston, née Georgiana Russell (1903-1995), thence by descent.
Exhibited: Arts Council of Great Britain, British Painters 1939-1945, New Burlington Galleries, London, 1 January - 31 December 1946. Hatton Gallery, King's College in the University of Durham, Paintings & Drawings by Claude, 14 February - 12 March 1955, catalogue no. 8; and Arts Council of Great Britain, Welsh Committee, British Art and the Modern Movement 1930-40, Cardiff, 13 October - 25 November 1962, catalogue no. 152.
Claude Rogers acted as external examiner to the fine art department at Newcastle between 1954 and 1966.
(1) £2,000 - £3,000



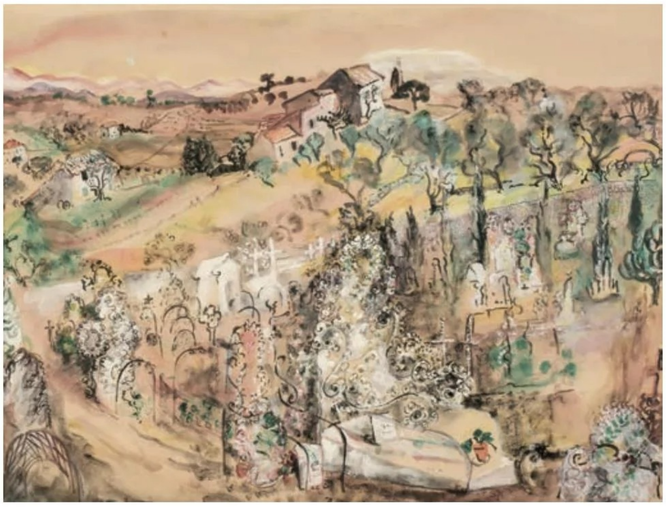
Lot 239



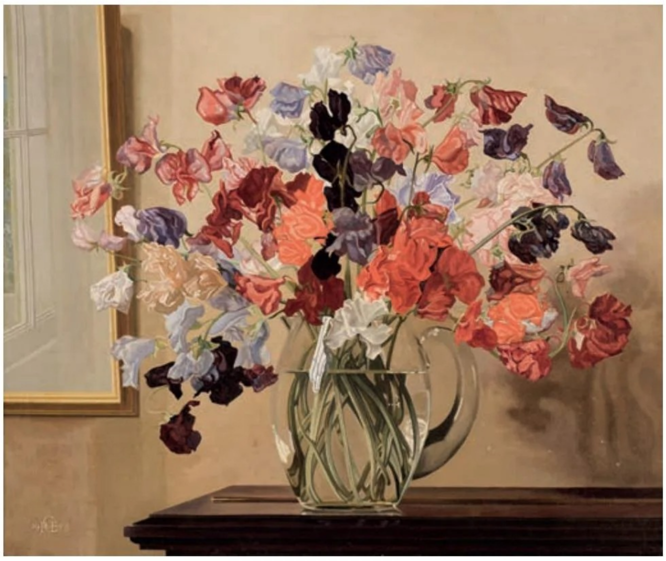
Lot 240

239AR* **Cox (Morris, 1903-1998).** Negress, 1935, *tempera on board with incised lines, signed and dated lower right, size 30.5 x 24.4 cm (12 x 9 5/8 ins), label with printed title to verso*
Provenance: From the family of Alan Tucker (1933-2017), Stroud bookseller and poet, and co-author of *Morris Cox and the Gogmagog Press* (1991).
Exhibited: Morris Cox, Centennial Exhibition - A Selection of Visual Art (1921-1996), 2003.
Morris Cox was a printer, poet, printmaker, painter and puppeteer. At the age of 13 he recieved a scholarship to West Ham School of Art where he studied for 6 years. In 1957 he set up Gogmagog Press resolving to print his own work in his own way. Cox painted in oil and watercolour for over 60 years. In 1994 an exhibition of his work was held at the Victoria & Albert Museum, to celebrate the acquisition of Cox's personal archive of Gogmagog books and early colour prints.
(1) £400 - £600

240AR* **Cox (Morris, 1903-1998).** Lao Tse, 1937, *oil on board with collage (string), signed and dated lower right, size 53 x 34cm (20 7/8 x 13 3/8 ins), label with printed title, and '13' in white chalk to verso*
Provenance: From the family of Alan Tucker (1933-2017), Stroud bookseller and poet, and co-author of *Morris Cox and the Gogmagog Press* (1991).
Morris Cox was a printer, poet, printmaker, painter and puppeteer. At the age of 13 he recieved a scholarship to West Ham School of Art where he studied for 6 years. In 1957 he set up Gogmagog Press resolving to print his own work in his own way. Cox painted in oil and watercolour for over 60 years. In 1994 an exhibition of his work was held at the Victoria & Albert Museum, to celebrate the acquisition of Cox's personal archive of Gogmagog books and early colour prints.
(1) £600 - £800



241* **Debenham (Alison, 1903-1967).** Laid to Rest, *watercolour and gouache on paper, laid onto board, depicting a graveyard overlooking a Mediterranean landscape, sheet size 46.3 x 62.3 cm (18 1/4 x 24 3/4 ins), framed and glazed (65.3 x 79 cm)*
Debenham attended the Slade School of Art. She then moved to the South of France where she worked with leading French artists and writers such as Matisse, Soutine, de Segonzac and Gide. She regularly exhibited in Paris and London.
(1) £200 - £300

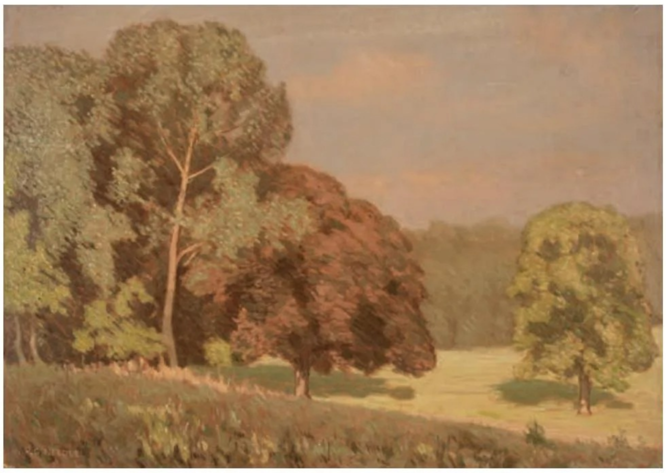


242* **Exley (James Robert Granville, 1878-1967).** Sweet Peas, 1943, *oil on canvas, monogrammed lower left, canvas size 51 x 61 cm (20 1/8 x 24 ins), framed (63 x 74 cm)*

Creps p.173.

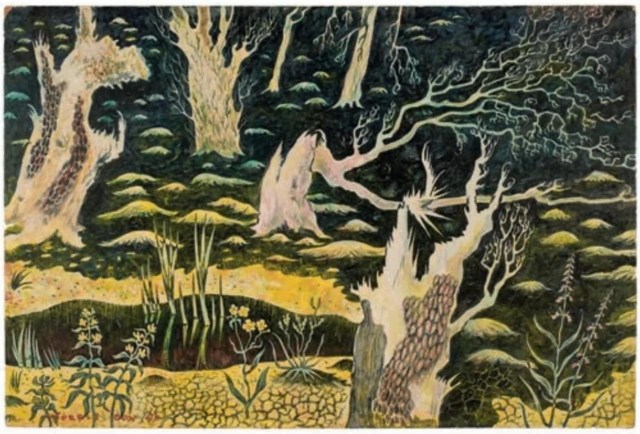
In 1902 at the age of 24 Exley was awarded a scholarship to study at the Royal College of Art, where he spent five years. Exley exhibited work at the Royal Academy, Glasgow Institute, Connell & Sons Gallery, London, the Redfern Gallery, London, and for the Royal Society of Painter Etchers and Engravers.

(1) £200 - £300



243* **Needell (Philip Gregory, 1886-1974).** Early Morning, Autumn, Mill Hill, *acrylic on board, depicting a wooded landscape, signed lower left, titled and signed to verso, sheet size 24.7 x 34 cm (9 3/4 x 13 3/8 ins), with another similar entitled* Purbeck Hills, *together with* Sketch in Sussex No. 4 & No.3, *acrylic on card, one depicting a countryside landscape with farm buildings against a white stone hill, the other depicting a country landscape with a farm building in the distance, both with printed labels to verso with artist's name in type and title in ink, sheet sizes 12.6 x 21.5 cm (5 x 8 1/2 ins), mounted, plus* Blakeney Norfolk, *acrylic, depicting a seascape with boats moored by the sand, mount aperture 12.2 x 19.5 cm (4 7/8 x 7 5/8 ins), framed and glazed (24.8 x 29.5 cm), and two folders of artist's drawings and sketches, mainly in pencil, dated from 1930 -1965, including mainly landscapes and buildings including: Grasmere, Nayland nr Stoke, Norfolk, Morsden, Wells, Blakeney, Shute Devon, Kings Lynn, Hastings, Pulborough, Corfe, Oban, etc., a few include extensive observational notes in pencil, plus a 15 original reference photographs*

(8) £200 - £300



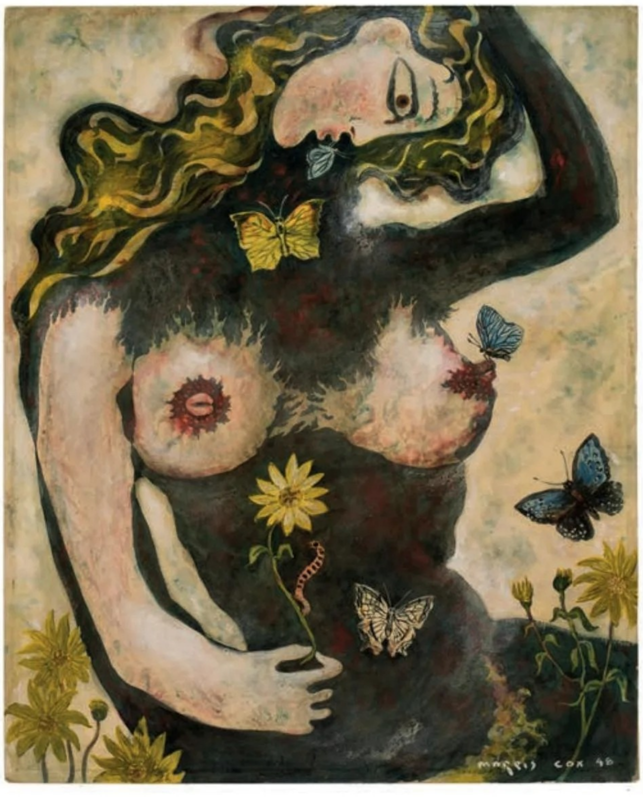
244AR* **Cox (Morris, 1903-1998).** Bomb Crater, Epping Forest, 1948, *tempera on board, signed and dated lower left, size 41 x 61.5 cm (16 x 24 1/4 ins), label with printed title, and '42' in white chalk to verso*

Provenance: From the family of Alan Tucker (1933-2017), Stroud bookseller and poet, and co-author of *Morris Cox and the Gogmagog Press* (1991).

Exhibited: *Morris Cox, Centennial Exhibition - A Selection of Visual Art (1921-1996)*, 2003.

Morris Cox was a printer, poet, printmaker, painter and puppeteer. At the age of 13 he recieved a scholarship to West Ham School of Art where he studied for 6 years. In 1957 he set up Gogmagog Press resolving to print his own work in his own way. Cox painted in oil and watercolour for over 60 years. In 1994 an exhibition of his work was held at the Victoria & Albert Museum, to celebrate the acquisition of Cox's personal archive of Gogmagog books and early colour prints.

(1) £400 - £600



Lot 245

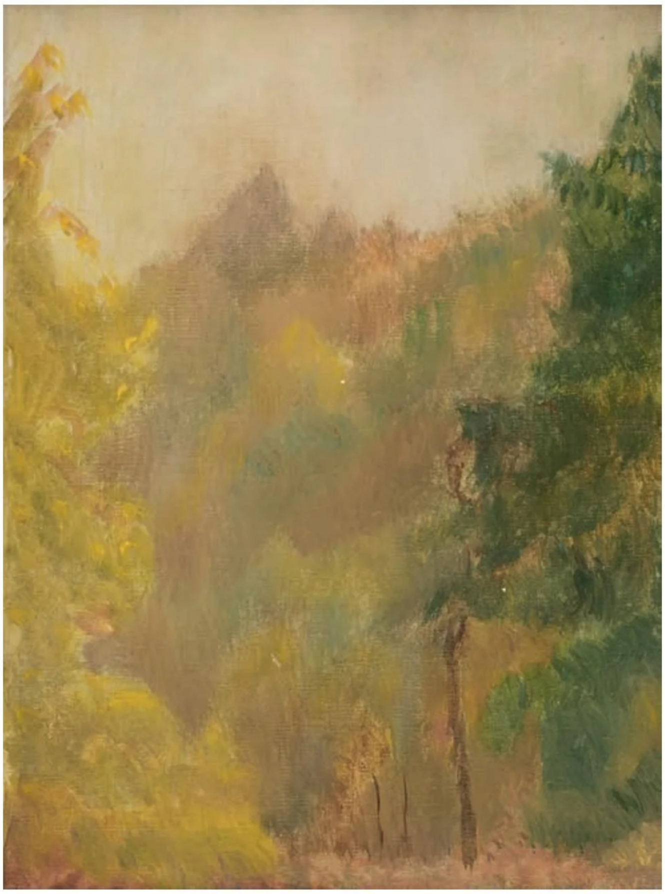
245AR* **Cox (Morris, 1903-1998).** Figure with Butterflies, 1948, *tempera on board, signed and dated lower right, size 54.8 x 44.5 cm (21 5/8 x 17 1/2 ins), label with printed title, and '37' in white chalk to verso*

Provenance: From the family of Alan Tucker (1933-2017), Stroud bookseller and poet, and co-author of *Morris Cox and the Gogmagog Press* (1991).

Exhibited: *Morris Cox, Centennial Exhibition - A Selection of Visual Art (1921-1996),* 2003.

Morris Cox was a printer, poet, printmaker, painter and puppeteer. At the age of 13 he recieved a scholarship to West Ham School of Art where he studied for 6 years. In 1957 he set up Gogmagog Press resolving to print his own work in his own way. Cox painted in oil and watercolour for over 60 years. In 1994 an exhibition of his work was held at the Victoria & Albert Museum, to celebrate the acquisition of Cox's personal archive of Gogmagog books and early colour prints.

(1) £700 - £1,000

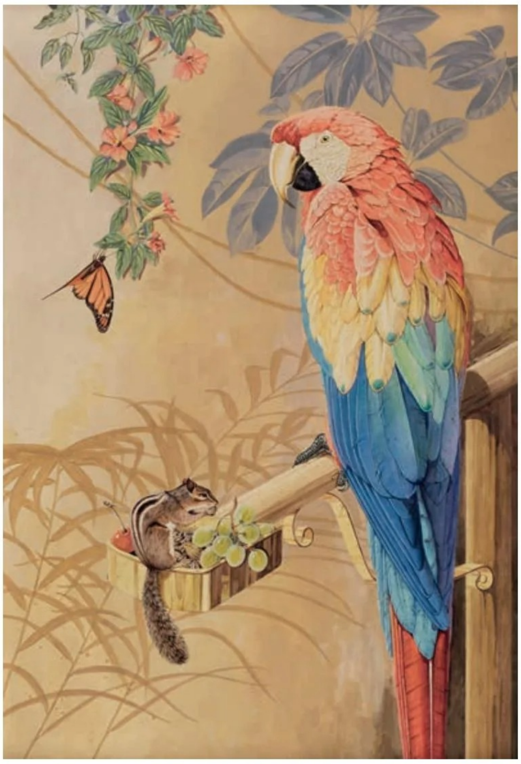


246AR* **Stokes (Adrian, 1902-1972).** Trees at Hurtwood, 1949, *oil on canvas, signed and dated to verso on the stretcher, and label to verso of the frame for the 1982 Arts Council exhibition of the work of Adrian Stokes, the present work listed as number 23 in the catalogue, 32.5 x 24 cm (13 x 9 1/2 ins), wood frame*

Provenance: Collection of Sir Lawrence Gowing (1918-1991).

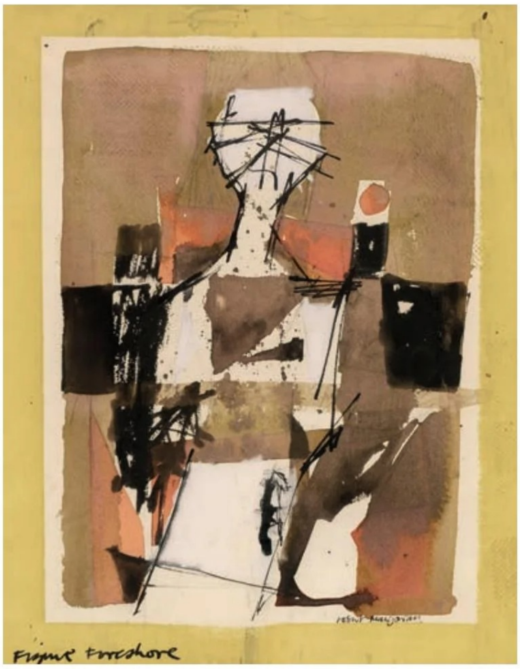
Exhibited: *Adrian Stokes*, Arts Council touring exhibition, Serpentine Gallery, London, June-July 1982, Huddersfield Art Gallery, July-August 1982, City Museum and Art Gallery, Gloucester, September-October 1982 (catalogue number 23 as *Trees at Hurtwood*).

(1) £700 - £1,000



247* **Emberson, Colin, 20th century.** Parrot, *oil on board, showing a parrot on a perch with an Indian Palm Squirrel eating fruit, artist monogram lower left, 75.5 x 49 cm (29.75 x 19.25 ins), framed (91 x 65.3 cm)*

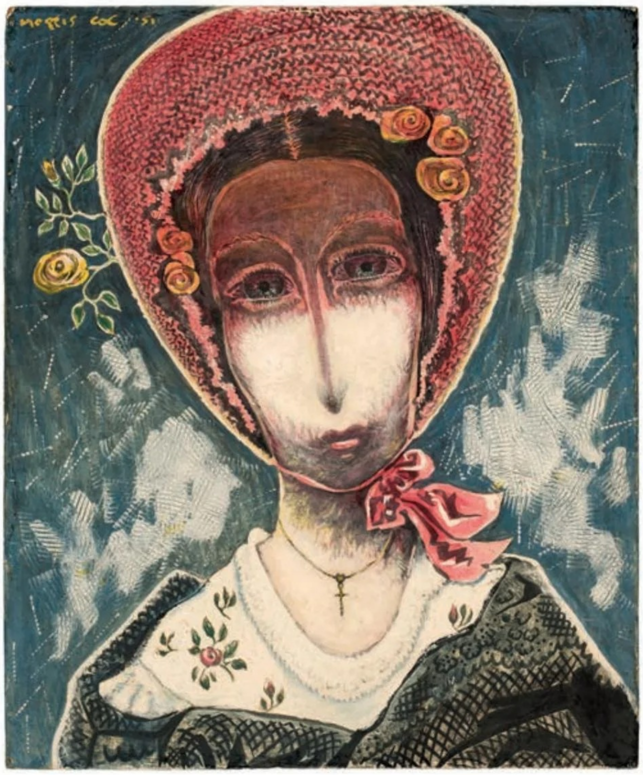
(1) £200 - £400



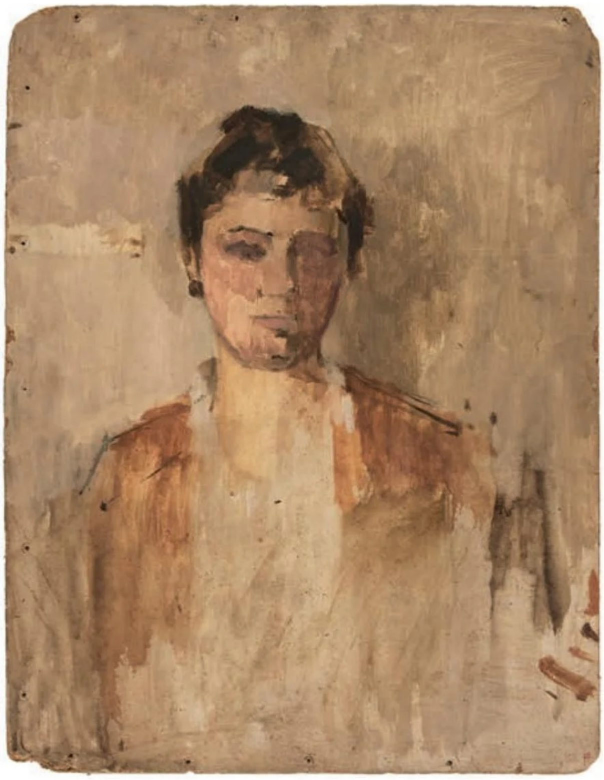
248* **MacGowen (Robert, 20th Century).** Figure Foreshore, *1950s, watercolour, gouache, and black ink on paper signed lower right, and titled lower left, 38.5 x 31 cm (15 x 12 1/4 ins) mount aperture, period frame, glazed*

Provenance: Private Collection, Monmouthshire, England.

(1) £300 - £400

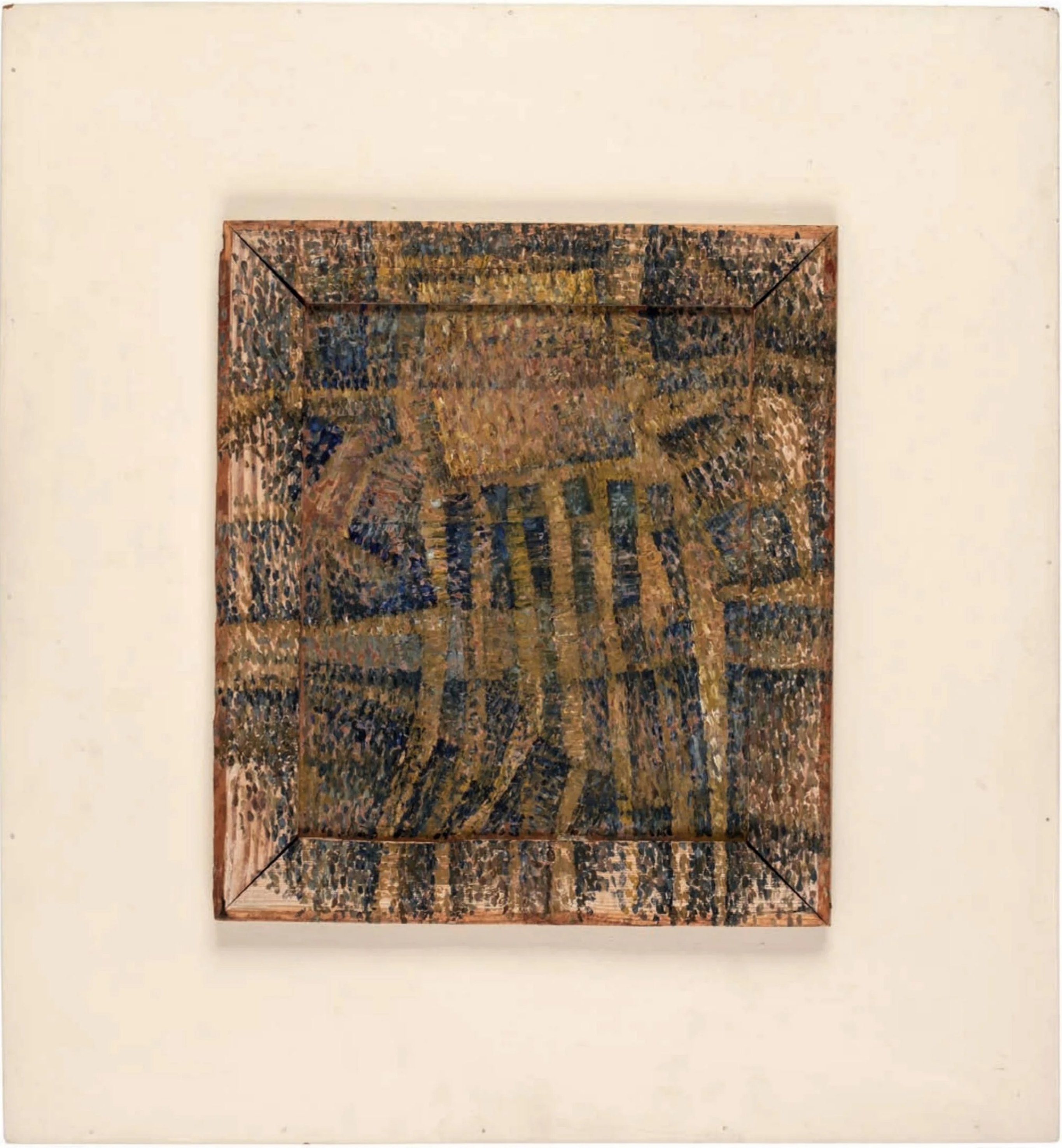


249AR* **Cox (Morris, 1903-1998).** Ghost of my Great Grandmother, 1951, *acrylic on board, signed and dated upper left, size 46 x 38 cm (18 1/4 x 15 ins), label with printed title, and '48' in white chalk to verso*
Provenance: From the family of Alan Tucker (1933-2017), Stroud bookseller and poet, and co-author of Morris Cox and the Gogmagog Press (1991).
(1) £400 - £600

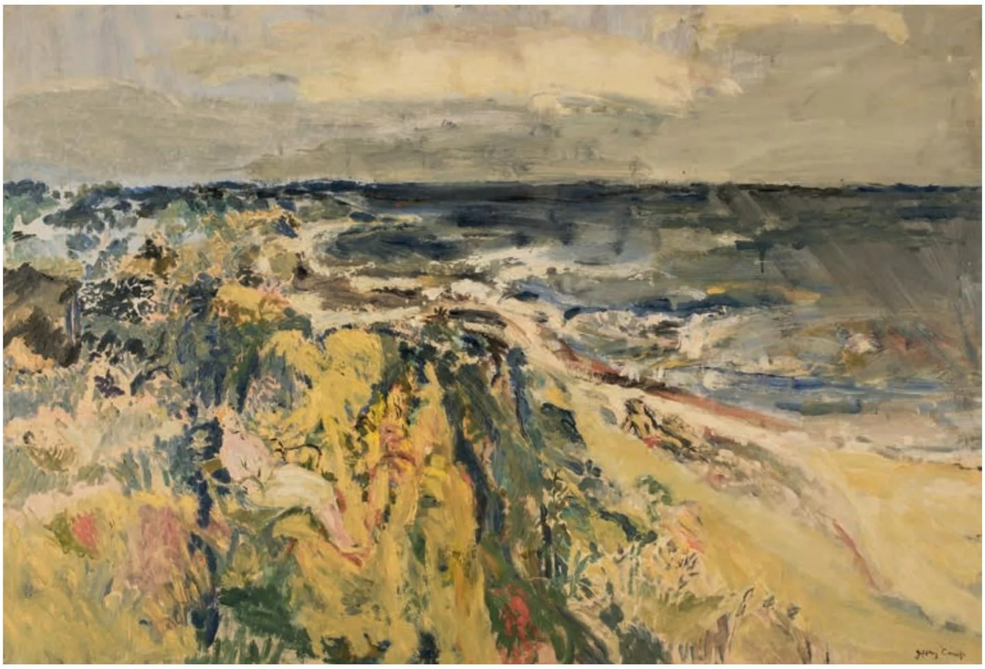


250AR* **Murphy (Myles, 1927-).** Head of a Young Man, circa 1955, *oil on board, size 59 x 46 cm (23 1/4 x 18 1/8 ins), contemporary manuscript label to verso with artist's name and address, unframed*
Provenance: From the collection of Craigie Aitchison (1926-2009). The subject of this study may also be Craigie Aitchison.
Myles Murphy was born in Lancashire, and attended local art evening classes taught by L.S. Lowry. His formal artistic education was at the Slade School of Art, where his tutors included Claude Rogers and William Coldstream. When he and fellow student Craigie Aitchison graduated, they won an Abbey Travelling Scholarship and together went to Ravenna. Murphy began teaching at the Slade in 1959, then at Chelsea College up to 1974. He painted throughout his tenure, and his *Yellow Nude* was acquired for the Arts Council Collection from the London Group in 1964.
(1) £300 - £500

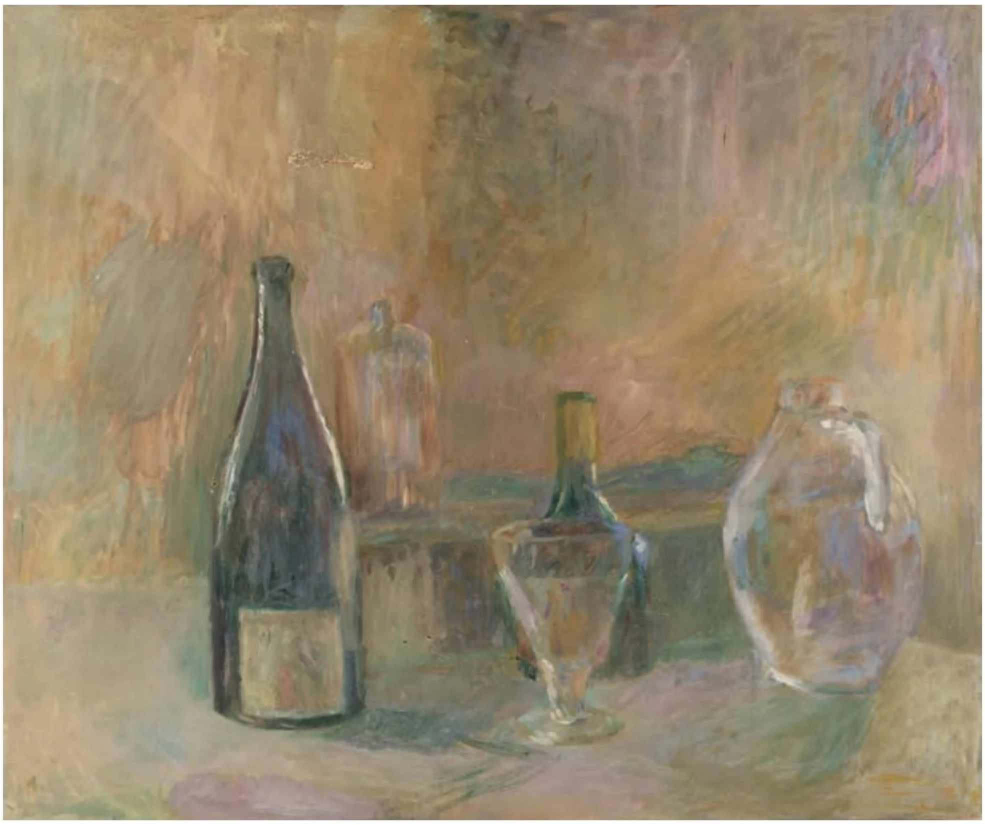
251AR* **Stephenson (Ian, 1934-2000).** Chair Development, 1955, *oil on wooden frame and board, mounted on white painted frame, inscribed by the artist to verso Chair Development 1955 15" x 13 1/4" IStepehnson, additional handwritten pencil label to verso I. Stephenson King's College Newcastle, signed and dated 'Chair Development/1955/I Stephenson' to verso, with additional presentation inscription to verso by the artist 'for Lawrence with gratitude for his friendship, Roger', and further inscribed by the artist with title 'Camer Street R de Grey', 38.5 x 34 cm (15 1/4 x 13 1/4 ins), overall backing frame size 63.5 x 59 cm (25 x 23 1/4 ins)*
Provenance: Collection of Sir Lawrence Gowing (1918-1991).
Born in County Durham, Ian Stephenson is recognised as one of the most important British abstract artists of his generation. He studied at Kings College Newcastle-Upon-Tyne between 1951 and 1956 alongside Noel Forster, where he was taught by Lawrence Gowing, Victor Pasmore, and Richard Hamilton. He featured in the ground breaking Redfern Gallery exhibition *Metavisual Tachiste and Abstract Painting* in 1957 *and* held his first exhibition with Noel Forster in London at the New Vision Centre in 1958. His work was included in Antonioni's iconic film *Blow-Up* in 1966, and a retrospective of his work *Ian Stephenson: Paintings 1955-66 and 1966-77* was held at Hayward Gallery London in 1977 (touring to the Arnofini Gallery, Bristol, and Turnpike Gallery, Leigh-on-Sea). Stephenson returned to Newcastle to take up a post as Director of Foundation Studies in Fine Art at Newcastle 1966 until 1970 alongside Hamilton and Pasmore. His work was described as 'the most beautiful being made in this country' in the introduction by Joanna Drew for the catalogue for the 1977 Hayward Gallery retrospective.
(1) £1,500 - £2,000



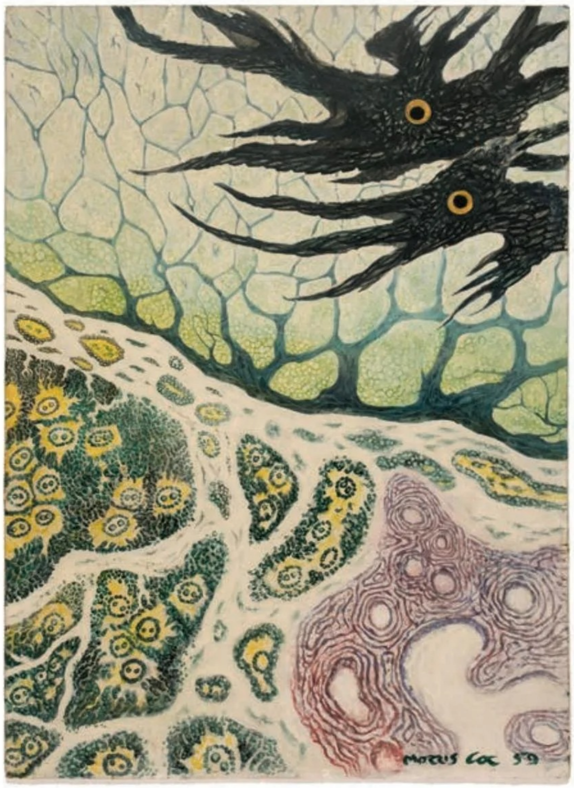
Lot 251



252AR* **Camp (Jeffery, 1923-2020).** Pakefield in Summer, circa 1959, *oil on board, signed lower right, 64.5 x 96.5 cm (25 1/2 x 38 ins), with period label to verso of the Beaux Arts Gallery, 7 Bruton Place, Bond Street, London, an additional price label above for this work dated 14 June 1959, framed*
Provenance: Collection of Sir Lawrence Gowing (1918-1991).
(1) £1,500 - £2,000



253AR* **Stokes (Adrian, 1902-1972).** Still Life with Bottles and Glass, 1959, *oil on canvas, signed with painted initials to edge of canvas verso, and dated '59, horizontal tear to the canvas towards upper left, generally without loss, approximately 6.5 cm in length, 63.5 x 76 cm (25 x 30 ins), wood frame*
Provenance: Collection of Sir Lawrence Gowing (1918-1991).
(1) £1,500 - £2,000

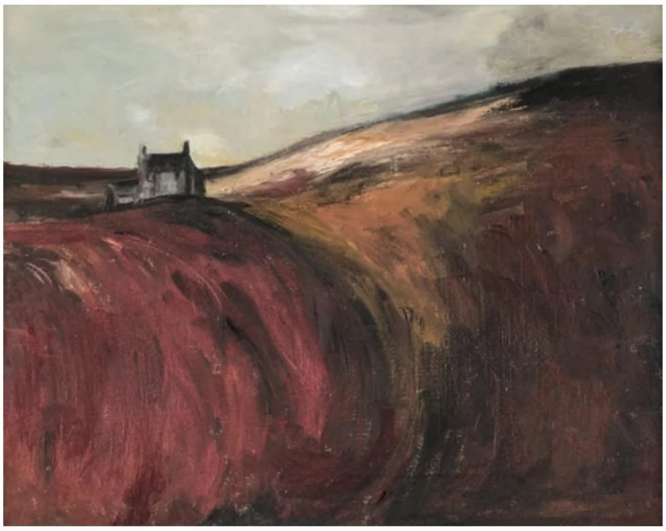


254AR* **Cox (Morris, 1903–1998).** Bird's Eye View, 1959, *tempera on masonite, signed and dated lower right, size 60 x 44 cm (23 5/8 x 17 1/4 ins), label with printed title to verso*

Provenance: From the family of Alan Tucker (1933–2017), Stroud bookseller and poet, and co-author of Morris Cox and the Gogmagog Press (1991).

Exhibited: Morris Cox, Centennial Exhibition - A Selection of Visual Art (1921–1996), 2003.

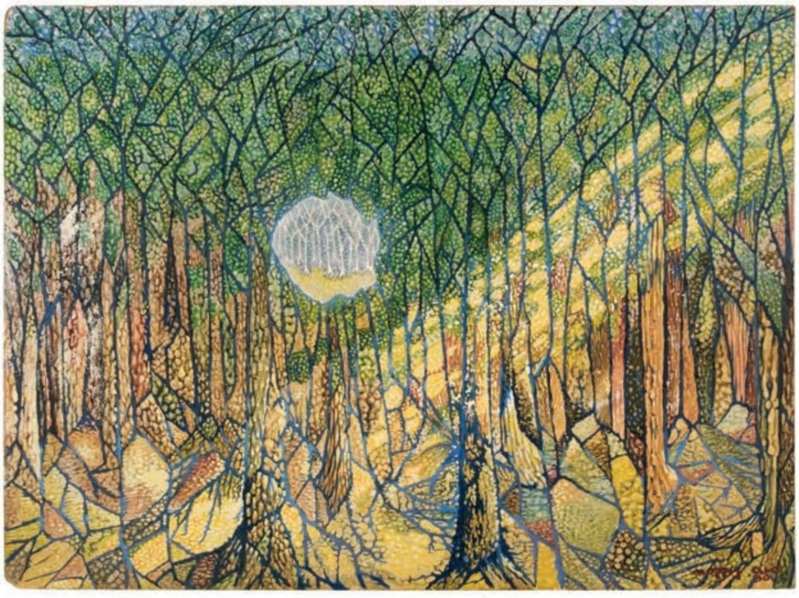
(1) £300 - £500



256AR* **Maeckelberghe (Margo, 1932–2014).** Chûn Castle West Penrith, 1962, *oil on canvas, depicting a view across moorland, a building in the distance, canvas size 35.3 x 46 cm (13 7/8 x 18 1/8 ins), inscribed by artist to verso of stretcher with title and date, framed (49.5 x 59.8 cm), together with a small bundle of posters from various galleries advertising exhibitions including Penwith Society 49–94, etc.,*

Margo Maeckleberghe was born in Penzance, where she grew up and lived for most of her life. Her studio was situated at the top of the moors between Penzance and Zennor, and was thus both the actual as well as metaphoric centre of her vision. She studied at Penzance School of Art, and then from 1949 to 1952 attended Bath Academy of Art at its postwar home, Corsham Court in Wiltshire, rather than at the Slade in London where she had also been offered a place. Corsham had become an important centre for modern painting in Britain, whose principal, Clifford Ellis, appointed artists of stature to head its specialist courses; the head of painting was William Scott. many visiting tutors came from Cornwall, including Bryan Wynter, Terry Frost and Peter Lanyon, the latter being a particularly important influence on Margo's work.

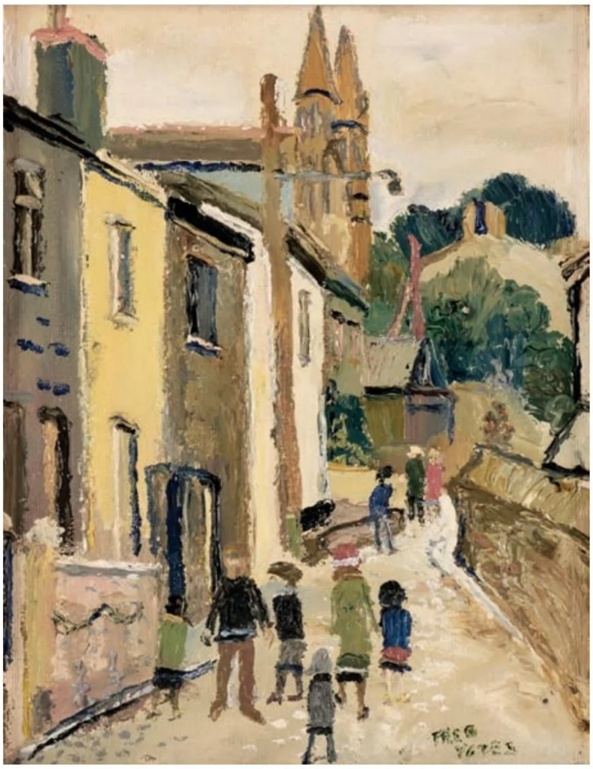
(1) £300 - £500



255AR* **Cox (Morris, 1903–1998).** Forest Vista, 1960, *acrylic on board, signed and dated lower right, size 68.5 x 50.5 cm (27 x 19 3/4 ins), label with printed title, and '84' in white chalk to verso*

Provenance: From the family of Alan Tucker (1933–2017), Stroud bookseller and poet, and co-author of *Morris Cox and the Gogmagog Press* (1991).

(1) £300 - £500



Lot 257

257AR* **Yates (Fred, 1922-2008).** Polruan, *oil on board, depicting figures walking along West Street, Polruan Methodist Chapel to the left, signed lower right, board size 26 x 20.5 cm (10 1/4 x 8 ins), framed (34 x 28.5 cm)*

Provenance: Private Collection, Cumbria. Purchased by the father (who lived in the yellow house) of the current owner, from Michael J. Bowman on 28th January 2006. Invoice included in lot.

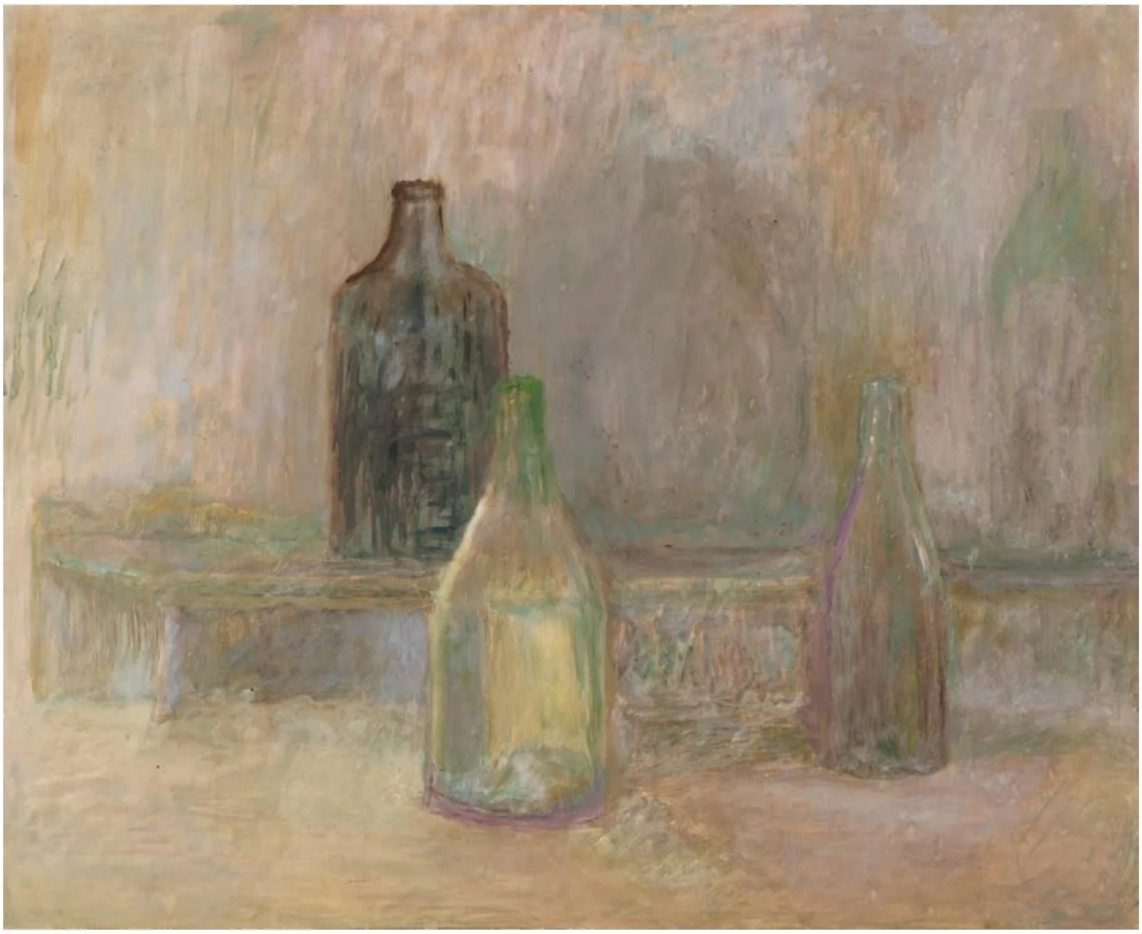
Fred Yates was born in Manchester in 1922. He served in the Grenadier Guards during the war, and with his serviceman grant enrolled at Bournemouth College where he received a formal education in drawing, printmaking and painting. In 1950 he won a travelling scholarship to Rome and Florence. He resided in Cornwall for nearly thirty years.

(1) £1,500 - £2,000

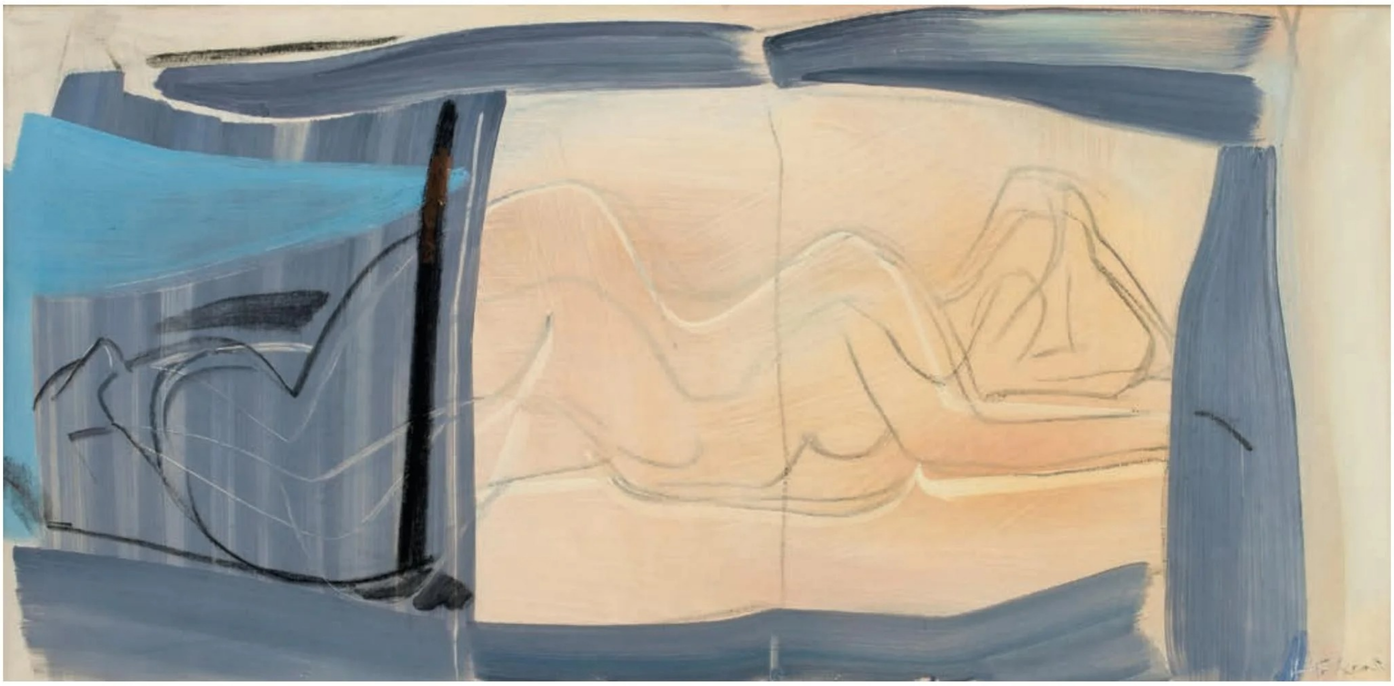
258AR* **Stokes (Adrian, 1902-1972).** Still Life with Bottles, 1965, *oil on canvas (with manufacturers stamp to verso: Herga prepared by Windsor & Newton Ltd.), signed with initials to verso to edge of canvas verso, and dated '65, painted initials ADS to edge of canvas, Marlborough Fine Art label to verso bearing the stock number XLOL 3977, and title Still-life (16), 59.5 x 72.5 cm (23 1/4 x 28 1/2 ins), wood frame*

Provenance: Collection of Sir Lawrence Gowing (1918-1991).

(1) £1,500 - £2,000



Lot 258

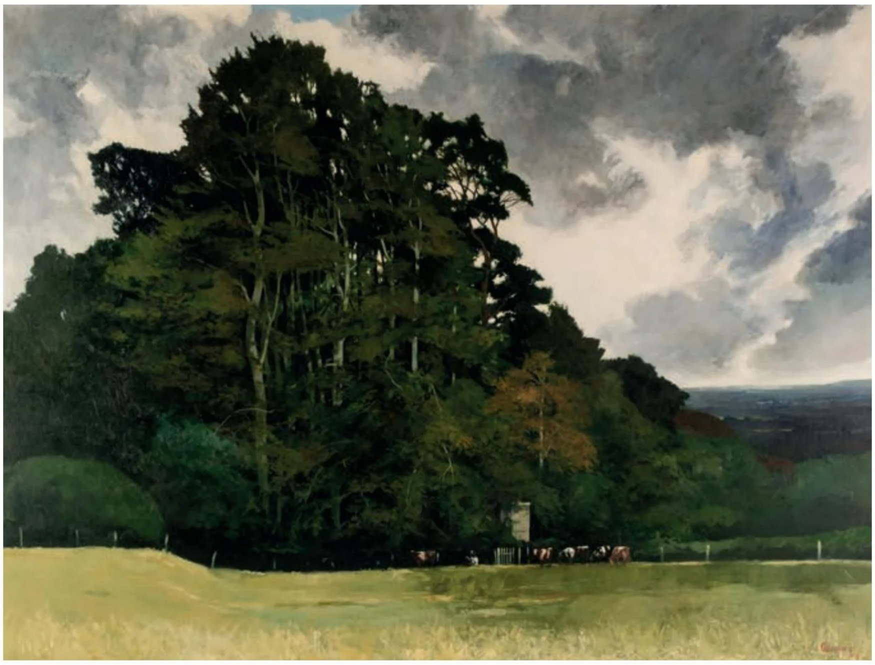


259AR* **Hitchens (Ivon, 1893-1979).** Sand, 1966, *oil on canvas, signed lower right, with artist's handwritten label to verso: 'SAND', 1966, 20 1/4 x 41 1/2 Ivon Hitchens, Greenleaves, Petworth, Sussex', and an additional handwritten care label in the artist's hand 'you are advised not to remove this glass without first consulting the artist or the Waddington Galleries', and small printed stock label for Waddington Galleries bearing the number A2141, 51 x 105 cm (20 x 41 1/4 ins) mount aperture, period painted white and gold wood frame with inset grey fabric slip, glazed (66 x 120 cm)*

Provenance: Private Collection, Oxfordshire, UK.

This important painting has been in private ownership since it was purchased by the father of the present owners from Waddington Galleries, London, in the 1960's. One of a sequence of works exploring the interaction of the reclining nude figure with landscape which preoccupied the artist over a long period. From the 1950's Hitchens adjusted his unique language for the painting of landscape to the different demands of the human body, achieving a fluency and authority which is now universally recognised.

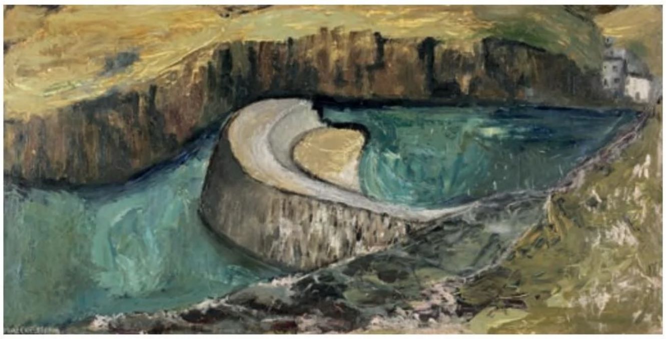
(1) £15,000 - £20,000



260* **Gaisford (Paul, 1941-).** Earl of Kimberley's Estate, 1975, *oil on canvas, depicting a country landscape near Wymondham, Norfolk with cows grazing under the trees, signed and dated '75-6' lower right, size 92 x 121 cm (36 1/4 x 47 5/8 ins), framed*

Gaisford is a landscape and figure painter, born in Dorking, Surrey. He studied at Camberwell School of Art, the Slade School of Fine Art and the Berlin Academy.

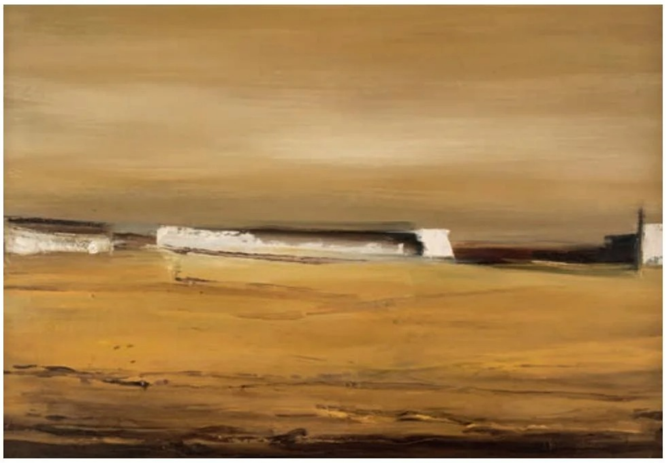
(1) £300 - £500



261AR* **Maeckelberghe (Margo, 1932-2014).** Boscastle, *oil on board, depicting a view from the sea looking towards Boscastle harbour and the village, board size 30 x 60.5 cm (11 3/4 x 23 3/4 ins), Sancreed Studios label to verso, framed (43.4 x 73.5 cm), together with a small folder of postcards, some with handwriting from the artist to a friend,*

Margo Maeckleberghe was born in Penzance, where she grew up and lived for most of her life. Her studio was situated at the top of the moors between Penzance and Zennor, and was thus both the actual as well as metaphoric centre of her vision. She studied at Penzance School of Art, and then from 1949 to 1952 attended Bath Academy of Art at its postwar home, Corsham Court in Wiltshire, rather than at the Slade in London where she had also been offered a place. Corsham had become an important centre for modern painting in Britain, whose principal, Clifford Ellis, appointed artists of stature to head its specialist courses; the head of painting was William Scott. many visiting tutors came from Cornwall, including Bryan Wynter, Terry Frost and Peter Lanyon, the latter being a particularly important influence on Margo's work.

(1 and folder) £300 - £500

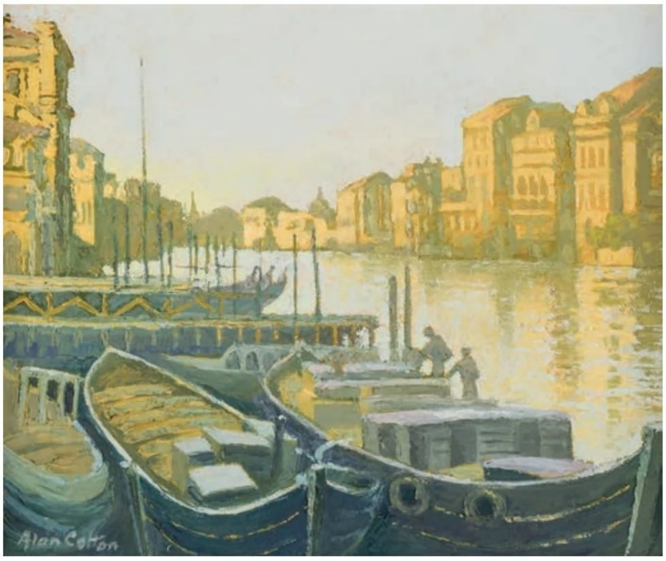


262AR* **Renton (Joan, 1935-).** Golden Harvest, *oil on board, depicting an abstract landscape, signed lower right, board size 53 x 78 cm (20 7/8 x 30 3/4 ins), framed (64.5 x 88.2 cm)*

Provenance: Private Collection, Gloucestershire.

Exhibited: A Festival Exhibition of Paintings of Joan Renton, Young Artists Gallery, Edinburgh City Arts Centre, August - September 1975, No. 52. A copy of the catalogue included with the painting.

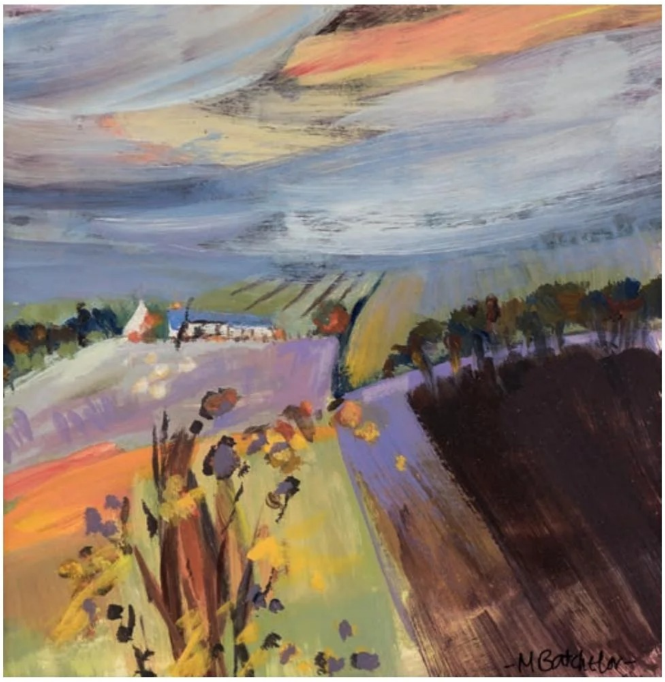
(1) £400 - £600



263AR* **Cotton (Alan, 1936-).** Venice Moorings on the Grand Canal, *oil on canvas, signed lower left, canvas size 25.5 x 30.5 cm (10 x 12 ins),signed to verso of upper stretcher by artist, title, artist's name and address to verso of lower stretcher in ink, framed (40.7 x 46 cm)*

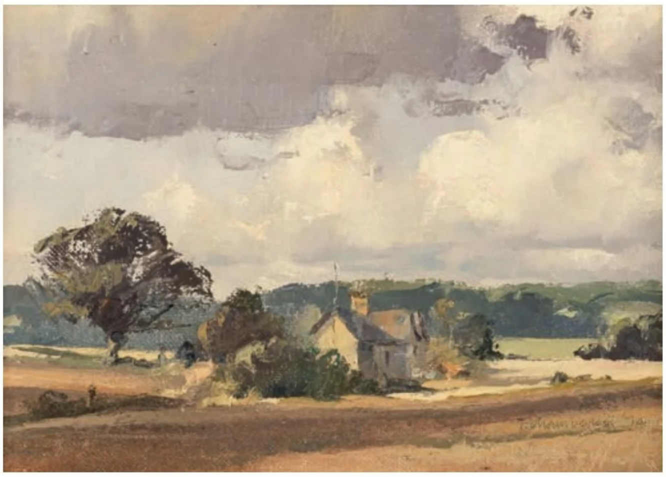
Cotton attended Redditch and Bournville School of Art. Once he graduated from there he joined the Painting School at the Birmingham College of Art. In 2005 Alan was tour artist for the then Prince of Wales when he toured Sri Lanka, Australia, New Zealand and Fiji.

(1) £200 - £300



264AR* **Batchelor (Mary, 1944-2017).** Red Sky at Night & Summer Landscape, *together 2 acrylic paintings, the first depicting a setting sun framed by an avenue of trees, the second depicting a low farmhouse surrounded by fields, signed lower left and right respectively, each approximately 15 x 15 cm (6 x 6 ins), matching mounts and glazed frames (37.7 x 37.7 cm), backboard of Red Sky with artist's printed label and manuscript title label in the artist's hand*

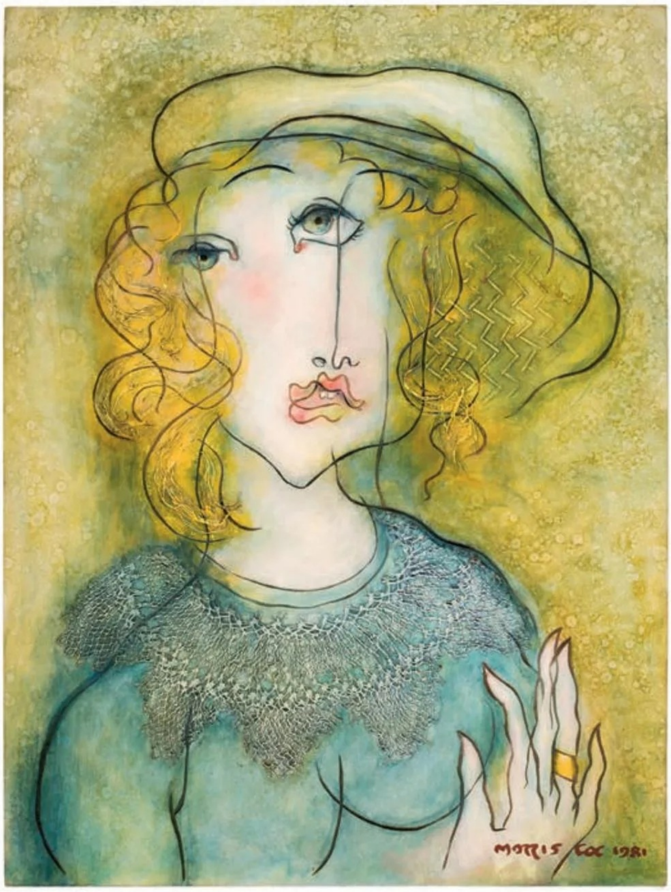
(2) £200 - £300



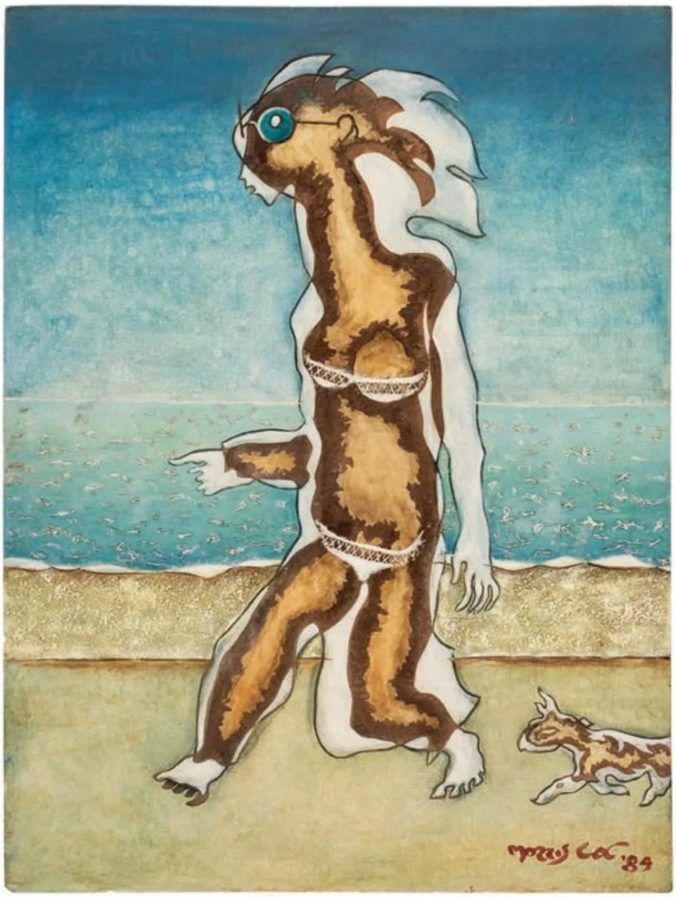
265AR* **Chamberlain (Trevor, 1933-).** September Clouds, *oil on board, signed lower right, sheet size 18 x 25 cm (7 x 9 7/8 ins), Ash Barn gallery label to verso with artist's address, framed (26 x 33.5 cm)*
(1) £200 - £300

266AR* **Cox (Morris, 1903-1998).** Phyllis, 1981, *acrylic and oil on board with collage, signed and dated lower right, size 60.5 x 46 cm (24 x 18 ins), label with printed title, and '385' in white chalk to verso*
Provenance: From the family of Alan Tucker (1933-2017), Stroud bookseller and poet, and co-author of *Morris Cox and the Gogmagog Press* (1991).
Morris Cox was a printer, poet, printmaker, painter and puppeteer. At the age of 13 he recieved a scholarship to West Ham School of Art where he studied for 6 years. In 1957 he set up Gogmagog Press resolving to print his own work in his own way. Cox painted in oil and watercolour for over 60 years. In 1994 an exhibition of his work was held at the Victoria & Albert Museum, to celebrate the acquisition of Cox's personal archive of Gogmagog books and early colour prints.
(1) £200 - £400

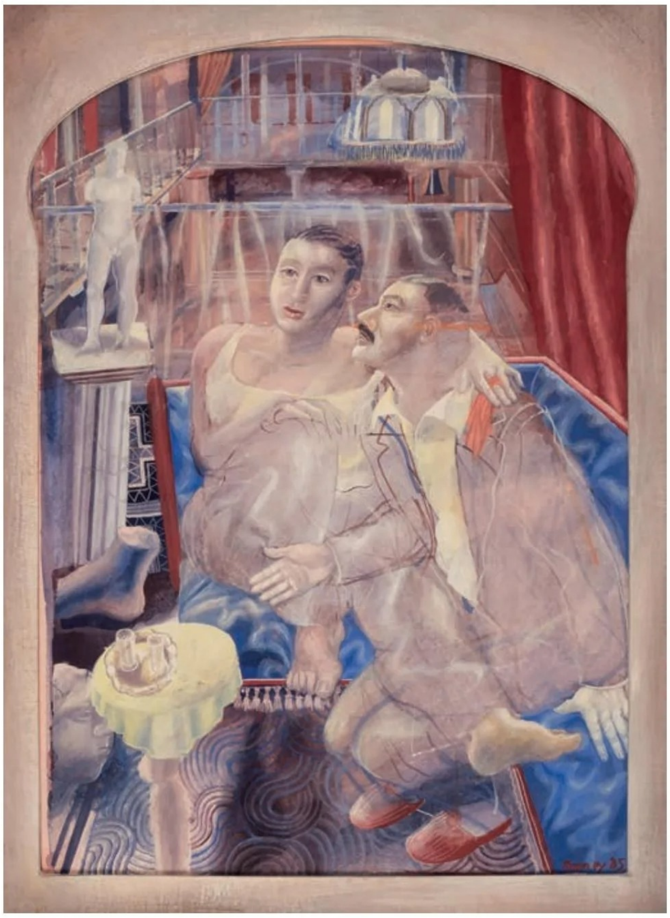
267AR* **Cox (Morris, 1903-1998).** Bikini Promenade, 1984, acrylic and oil glaze with collage, *signed and dated lower right, size 61 x 46 cm (24 x 18 ins), label with printed title to verso*
Provenance: From the family of Alan Tucker (1933-2017), Stroud bookseller and poet, and co-author of *Morris Cox and the Gogmagog Press* (1991).
(1) £200 - £400



Lot 266



Lot 267



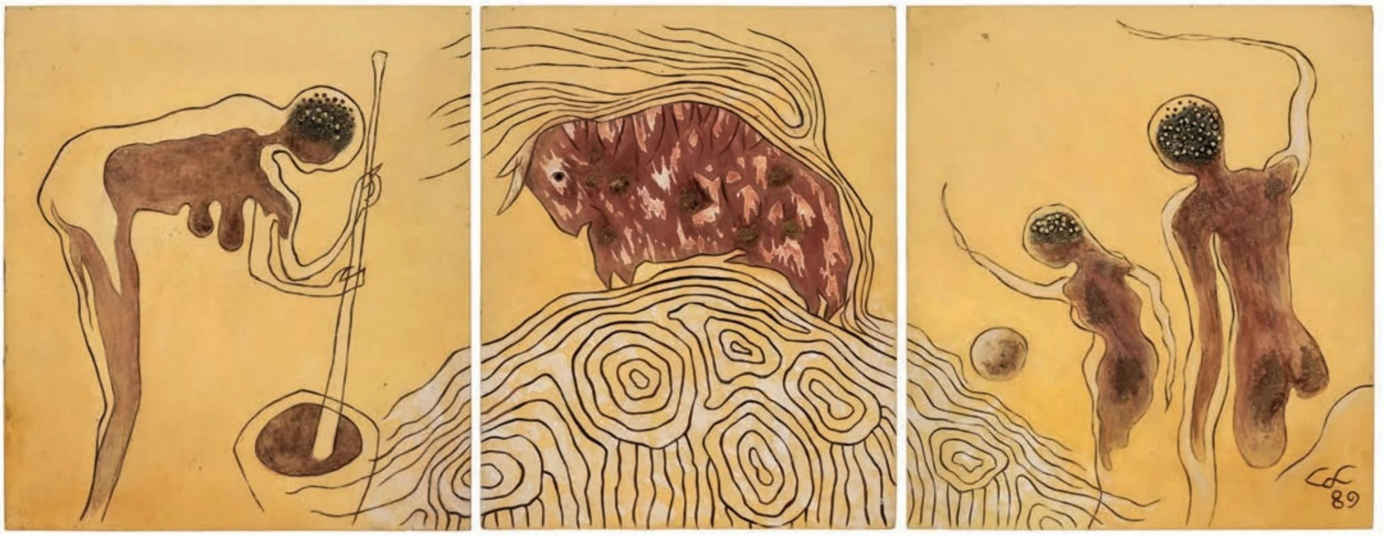
Lot 268

268AR* **Rooney (Mick, 1944-).** Down in the Taverns, 1985, gouache, *signed and dated lower right, mount aperture 48 x 32 cm (18 7/8 x 12 5/8 ins), Mercury Gallery Edinburgh label to verso, framed and glazed (66 x 51.5 cm)*

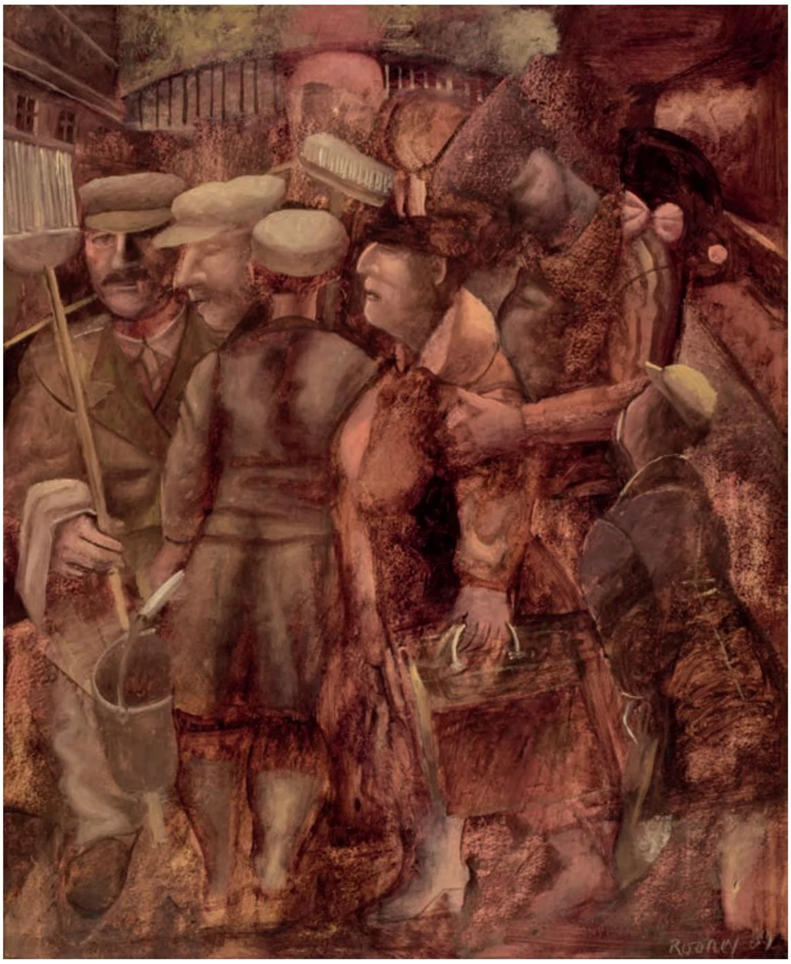
Provenance: Private Collection, Gloucestershire.
Exhibited: Mick Rooney, June 20 - July 20 1985, Mercury Gallery, Edinburgh. Mick Rooney studied at the Sutton and Wimbledon School of Art, the Royal College of Art and was the Rome Scholar for 1967-8. He has been exhibited in many galleries and his 'Still Memories' exhibition toured throughout Folkstone, Eastbourne, Bath and London in 1989.
(1) £700 - £1,000

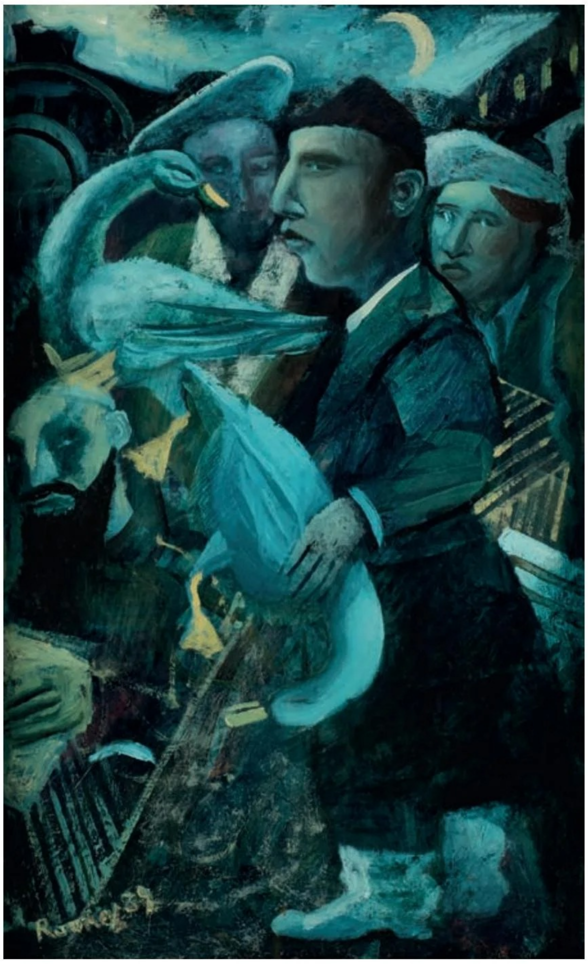
269AR* **Cox (Morris, 1903-1998).** Triptych: Native Village, 1988-89, *acrylic on board, in three panels, signed and dated lower right, overall size 46 x 118 cm (18 x 46 1/2 ins), label with printed title, and '480a' in white chalk to verso*

Provenance: From the family of Alan Tucker (1933-2017), Stroud bookseller and poet, and co-author of *Morris Cox and the Gogmagog Press* (1991).
(3) £600 - £800



Lot 269


Lot 270


Lot 271

270AR* **Rooney (Mick, 1944-).** Carriage Cleaners, 1989, *tempera and oil on paper, signed and dated lower right, mount aperture 50 x 39.5 cm (19 3/4 x 15 1/2 ins), Mercury Gallery label to verso, framed and glazed (67 x 57.5 cm)*

Provenance: Private Collection, Gloucestershire.

Exhibited: Mick Rooney, New Paintings, October 25 - November 25 1989, Mercury Gallery, London, No. 16.

Mick Rooney studied at the Sutton and Wimbledon School of Art, the Royal College of Art and was the Rome Scholar for 1967-8. He has been exhibited in many galleries and his 'Still Memories' exhibition toured throughout Folkstone, Eastbourne, Bath and London in 1989.

(1) £1,000 - £1,500

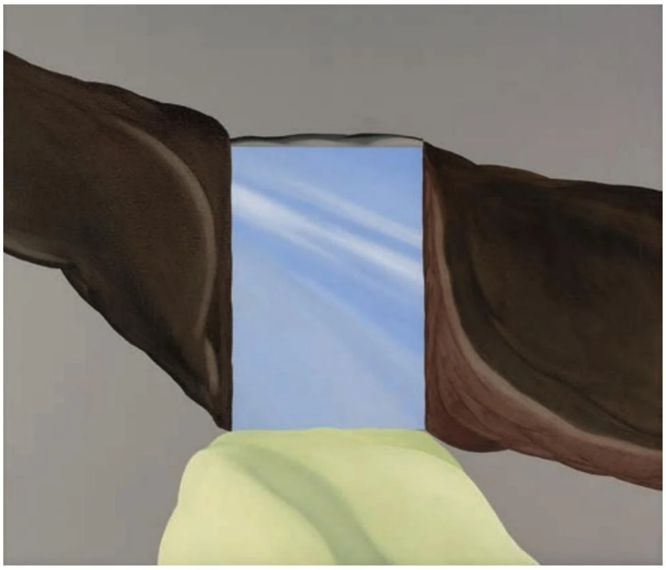
271AR* **Rooney (Mick, 1944-).** Night Train, 1989, *oil and acrylic on paper, signed and dated by artist lower left, mount aperture 28.5 x 17.5 cm (11 1/4 x 6 7/8 ins), Mercury Gallery label to verso, framed (44 x 33 cm)*

Provenance: Private Collection, Gloucestershire.

Exhibited: Mick Rooney, New Paintings, October 25 - November 25 1989, Mercury Gallery, London, No. 22.

Mick Rooney studied at the Sutton and Wimbledon School of Art, the Royal College of Art and was the Rome Scholar for 1967-8. He has been exhibited in many galleries and his 'Still Memories' exhibition toured throughout Folkstone, Eastbourne, Bath and London in 1989.

(1) £500 - £800

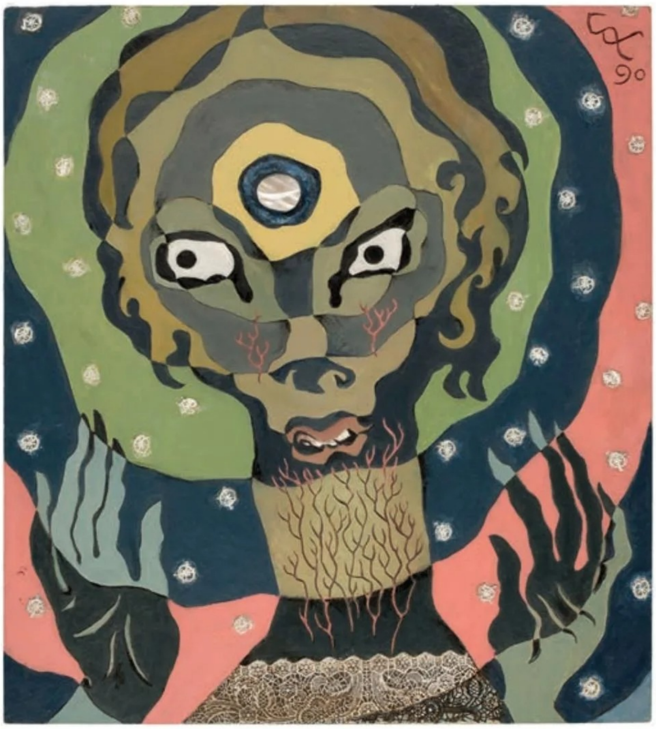


272* **Mcmillan (Ian Douglas, 1946-).** Landscape Themes, *acrylic on canvas, signed on verso by the artist with the title and address, canvas size 71 x 86 cm (28 x 33 7/8 ins), framed (79.5 x 93.5 cm)*

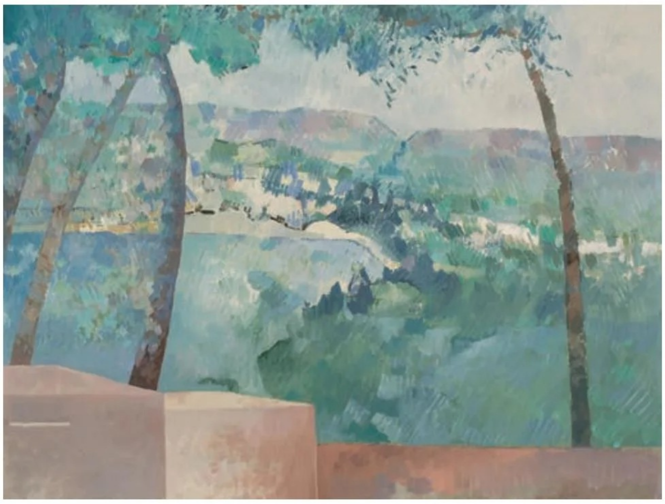
Provenance: Private Collection, Gloucestershire.

Exhibited: Festival 1975, Contemporary Art in Scotland, 17 August - 13 September, No. 87.

(1) £200 - £400

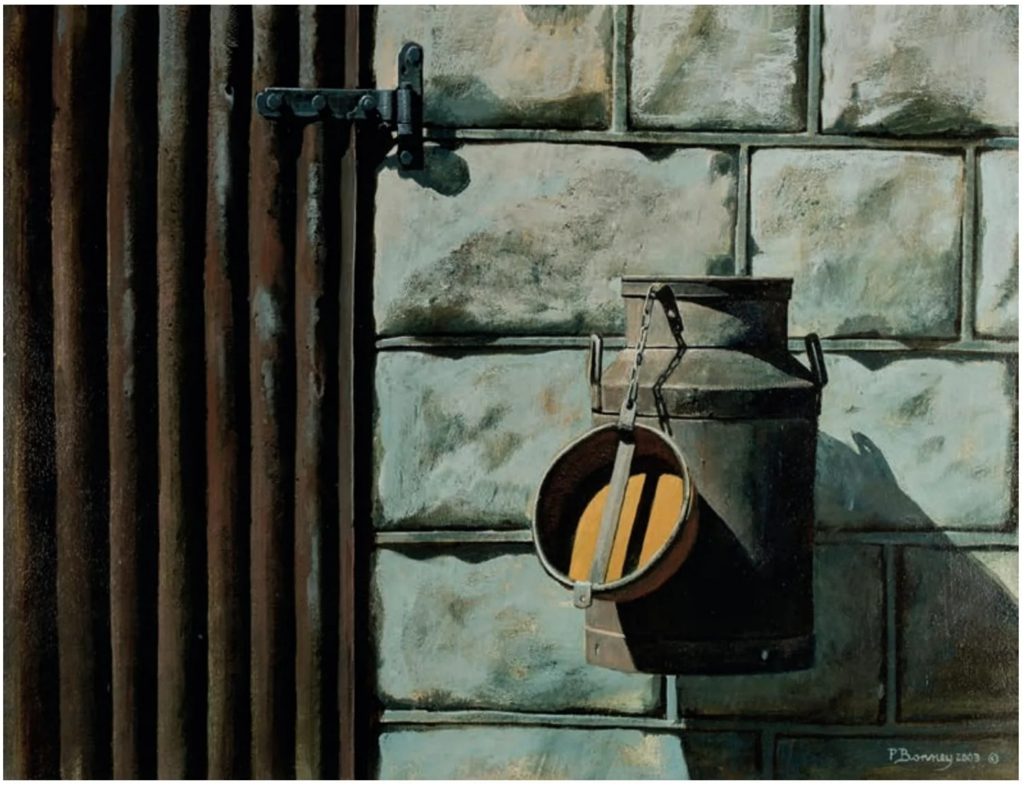


273AR* **Cox (Morris, 1903-1998).** Nimbus, 1990, *acrylic on board with collage (including mother of pearl inset), signed and dated upper right, size 51 x 46 cm (20 x 18 ins), label to verso with printed title*
Provenance: From the family of Alan Tucker (1933-2017), Stroud bookseller and poet, and co-author of *Morris Cox and the Gogmagog Press* (1991).
(1) £200 - £400

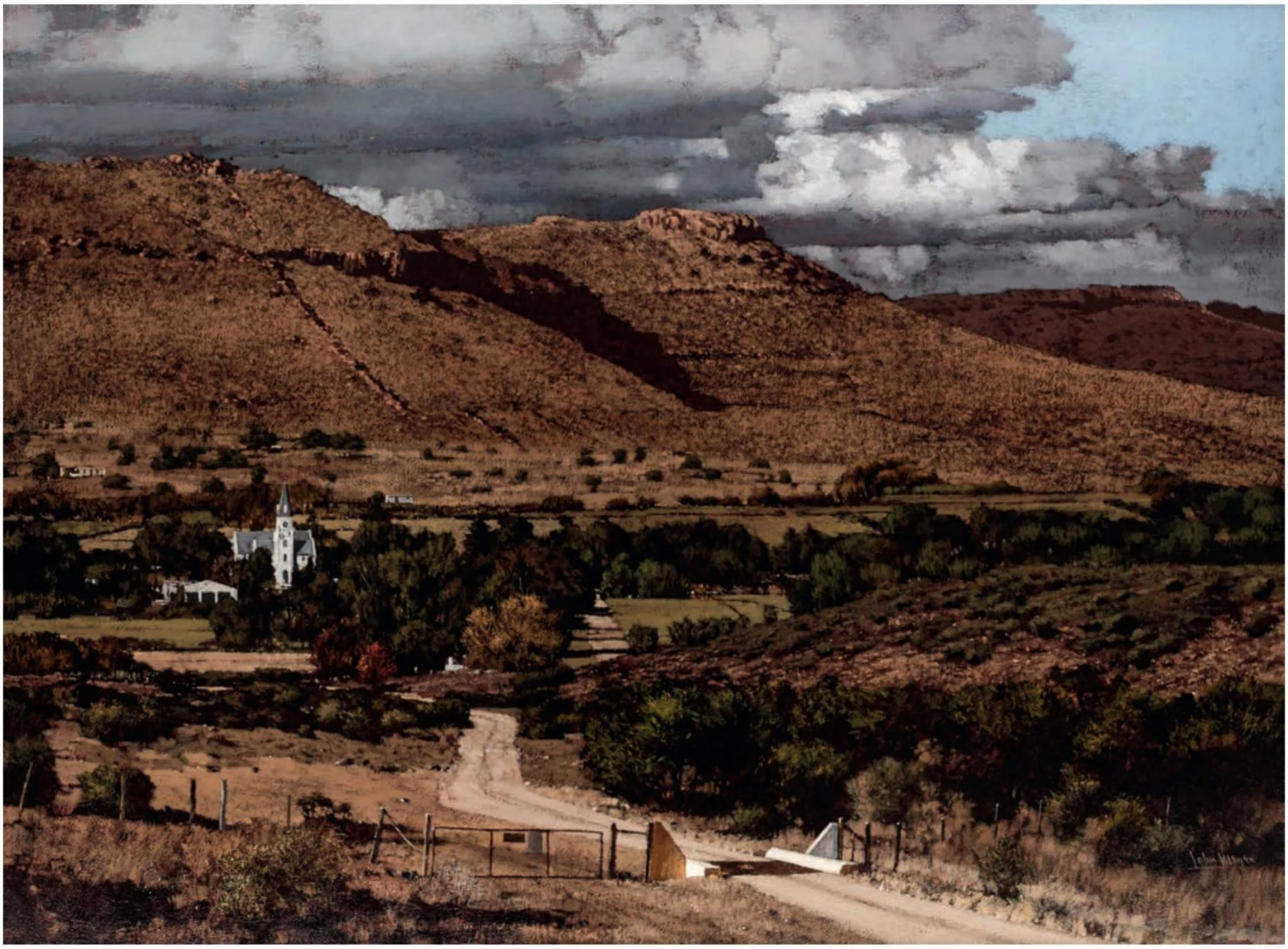


274* **Hawker (Susan, 1949-).** Tuscany Landscape, *oil on canvas, canvas size 70.5 x 92 cm (27 3/4 x 36 1/4 ins), Jonleigh Gallery label to verso with artist's name and title in type*
Hawker studied at the Royal College of Art. She was elected to the Royal Watercolour Society in 1975 and showed work in various group exhibitions at the Royal Academy and Camden Arts Centre. She also had solo exhibitions at Thackeray Gallery and Carlisle City Art Gallery.
(1) £300 - £500

275* **Bonney (Peter, 1953-).** Shovel and Fork, oil on board, *signed and dated lower right, titled to verso, 80 x 68 cm (31 1/2 x 26 3/4 ins), gilt frame (99 x 79 cm), together with*
Milk Can and Old Door, 2003, *oil on board, signed, dated lower right, titled to verso, 80 x 68 cm (31 1/2 x 26 3/4 ins), gilt frame (99 x 79 cm)*
(2) £300 - £500



Lot 275



276* **Meyer (John, 1942-).** Back from the Sneeuberge, 2016, *acrylic and mixed media on canvas, signed lower right, signed, titled, and inscribed on the stretcher, 115 x 155 cm (45 1/4 x 61 ins), deep recessed black frame (119 x 158 cm)*

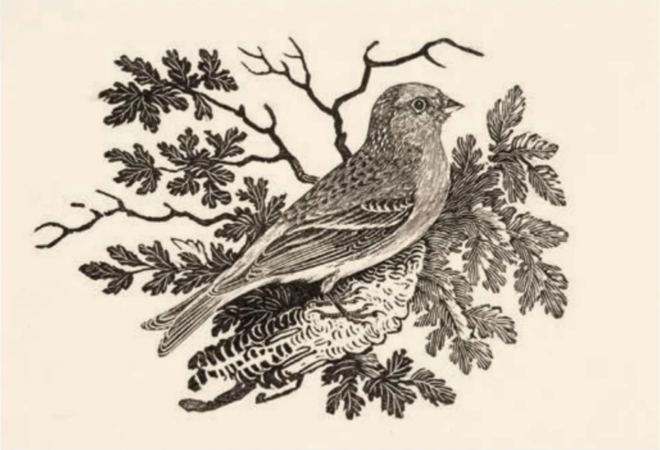
South African painter John Meyer is best known for his realistic depictions of landscape, genre scenes, and portraits. Born in 1942 in Bloemfontein, South Africa, he went on to study at Johannesburg Technical College School of Art before working in advertising and as an illustrator in London. He then returned to Johannesburg where he lives and works.

The South African landscape has long been a source of inspiration for Meyer. The present, monumental landscape, suffused with light, is executed in his characteristic hyper realist style – in his words 'One could say I'm obsessed with the magical properties of paint, with the process that allows for and unlocks the magic.'

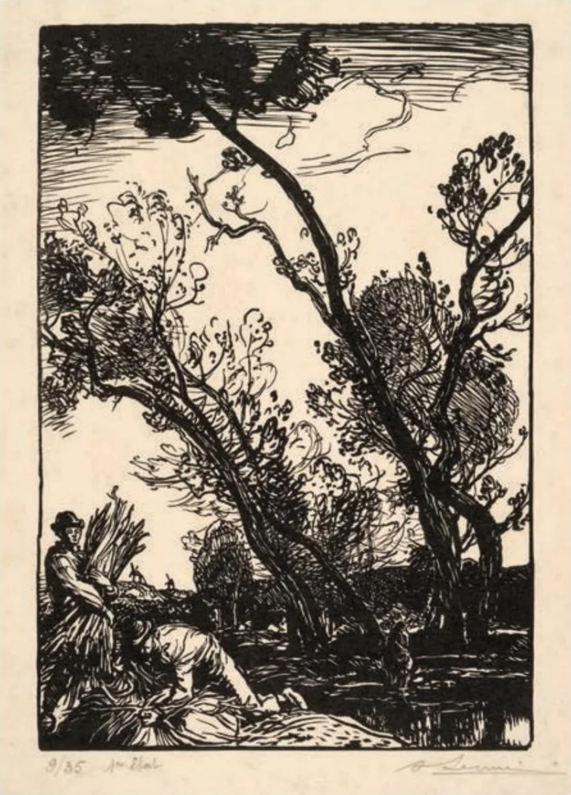
Meyer's work has been exhibited internationally, most recently at Circa Gallery in Johannesburg (2021), the Saatchi Gallery in London (2018), and the Everard Read Gallery in London, Cape Town, and Johannesburg (2008 –2021). In 2015, Lost in the Dust – a body of fifteen works addressing the effects of the Anglo-Boer War – was exhibited at Everard Read (Cape Town and Johannesburg) and Bonham's (Edinburgh).

(1) £20,000 - £25,000

## 20TH CENTURY WOOD ENGRAVINGS FROM A PRIVATE COLLECTION

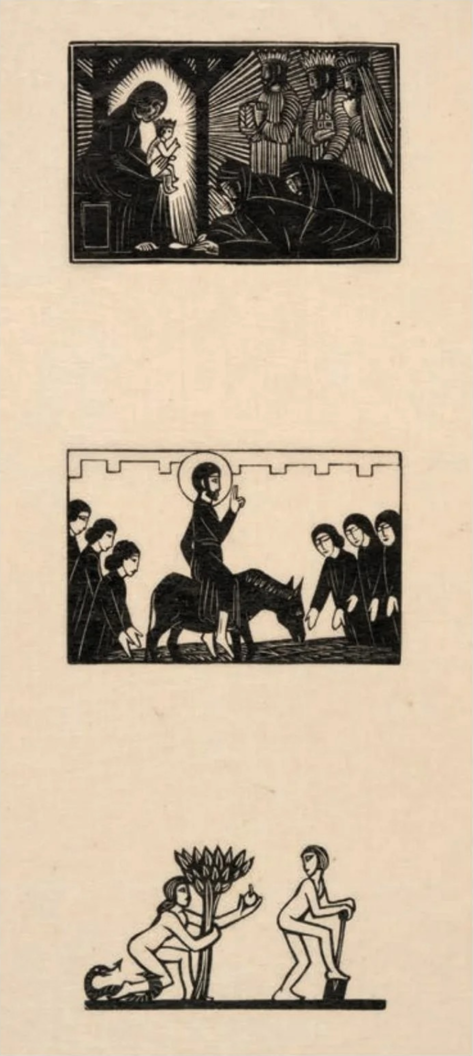


277* **Bewick (Thomas, 1753-1828).** Three Dogs (The Bulldog, The Small Water Spaniel and A Terrier), 3 *wood engravings printed on one sheet of Barcham Green hand-made paper from the original blocks, printed by Iain Bain on an Albion handpress, published by Merivale Editions in an edition of 500, and numbered 223/500 in pencil, sheet size 29 x 20.2 cm (11.4 x 8 ins), together with*
The Lesser Redpole (from the History of British Birds, Vol 1, 1797), *wood engraving printed on one sheet of 145gsm Zerkall mould-made paper from the original blocks, printed by Iain Bain on an Albion handpress, published by Merivale Editions in an edition of 500, and numbered 456/500 in pencil, sheet size 29 x 20.7 cm (11 3/8 x 8 1/4 ins)*
(2) £70 - £100

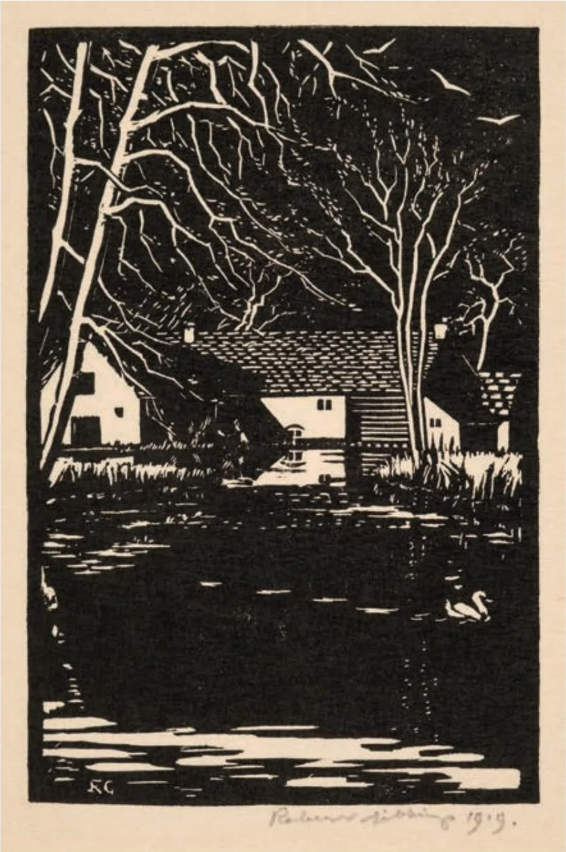


Lot 278

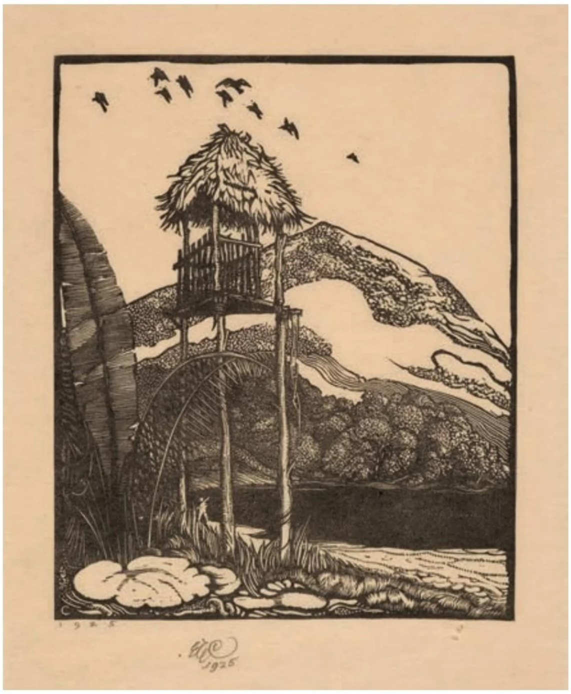
278* **LePere (Auguste, 1849-1918).** Fin de Journee, 1st state, circa 1889, *wood engraving, published by Sagot, numbered '9/35 1st Etat' and signed by artist in pencil to lower margin, publisher's blindstamp to lower margin, title in pencil to verso, two margins uncut, image size 21.2 x 14.5 cm (8 3/8 x 5 3/4 ins), sheet size 27.2 x 19.5 cm (10 3/4 x 7 5/8 ins), mounted, together with*
Loups de Mer, circa 1897, *colour wood engraving, published by L'Estampe Moderne, numbered '130' from a limited run of 150 on verso, image size 34.2 x 25.2 cm (13 1/2 x 9 1/2 ins), sheet size 55 x 40.4 cm (21 6/8 x 15 7/8 ins), plus two other similar by the same artist, titled: Le Soldat Prussien, and Les Trophees*
Lugt 2254.
Lepere was apprenticed at the age of 13 to Joseph Burn Smeeton who was based in Paris. Lepere is considered the leader in the revival of wood engraving in Europe.
(4) £200 - £300



279* **Gill (Eric, 1882-1940).** The Epiphany, Palm Sunday and Adam & Eve, circa 1917, *three wood engravings together on a sheet of Japon, some minor staining to top and bottom edges from previous adhesive tape, small stain to upper margin, image sizes from 30 x 57 mm to 42 x 62 mm, sheet size 30 x 24 cm (11 3/4 x 9 1/2 ins), mounted*
(1) £150 - £200

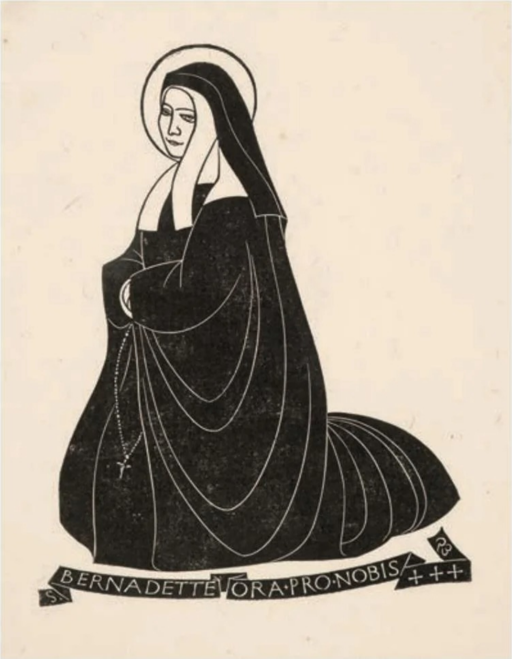


280AR* **Gibbings (Robert John, 1889-1958).** The Mill, 1919, *woodcut on cream wove paper, signed and dated in pencil to lower margin, image size 10.8 x 7 cm (4 1/4 x 2 3/4 ins), sheet size 12.5 x 8.9 cm (4 7/8 x 3 1/2 ins)*
Empson, Wood-Engravings of Robert Gibbings, 11.
(1) £150 - £200

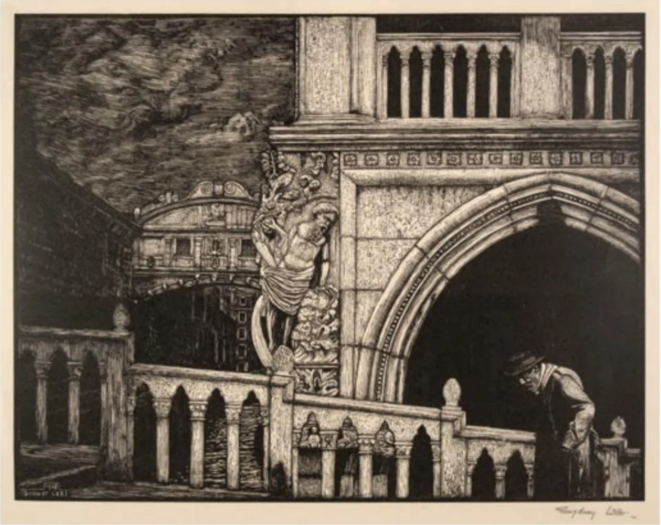


Lot 281

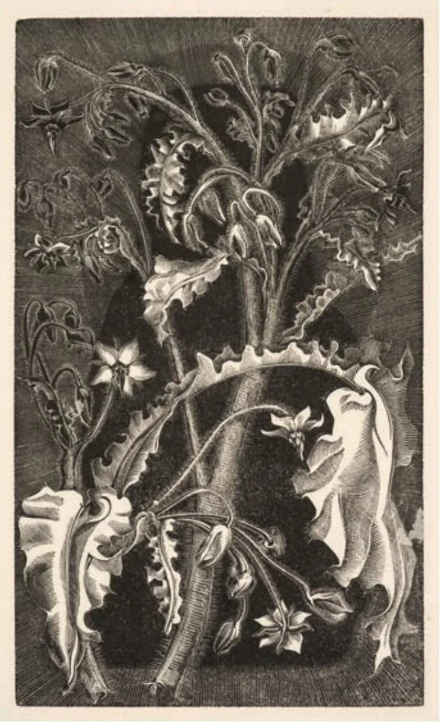
281AR* **Craig (Edward Henry Gordon, 1872-1966).** Robinson Crusoe, *wood engraving, dated, signed and numbered 8/50 in pencil to lower margin, slightly toned, two small insect holes to lower right margin, image size 11.3 x 9.2 cm (4 1/2 x 3 5/8 ins), sheet size 18.1 x 12.7 cm (7 1/8 x 5 ins), mounted*
(1) £150 - £200



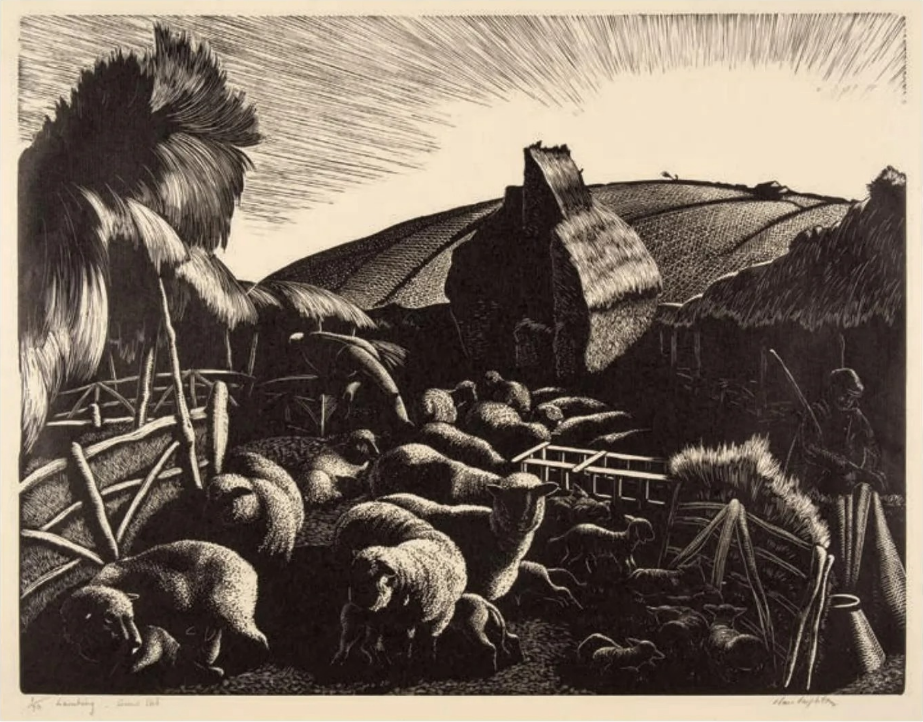
282* **Gill (Eric, 1882-1940).** St. Bernadette, circa 1926, *wood engraving, Cleverdon edition 1929, image size 10.5 x 8 cm (4 1/8 x 3 1/8 ins), sheet size 16.5 x 14.6 cm (6 1/2 x 5 3/4 ins), mounted*
(1) £100 - £150



283* **Lee (Sydney, 1866-1949).** Venetian Merchant, 1928, *wood engraving, signed in pencil, image size 30 x 38.8 cm (11 3/4 x 15 1/4 ins), sheet size 39.5 x 50 cm (15 1/2 x 19 6/8 ins), mounted*
(1) £150 - £200



Lot 284

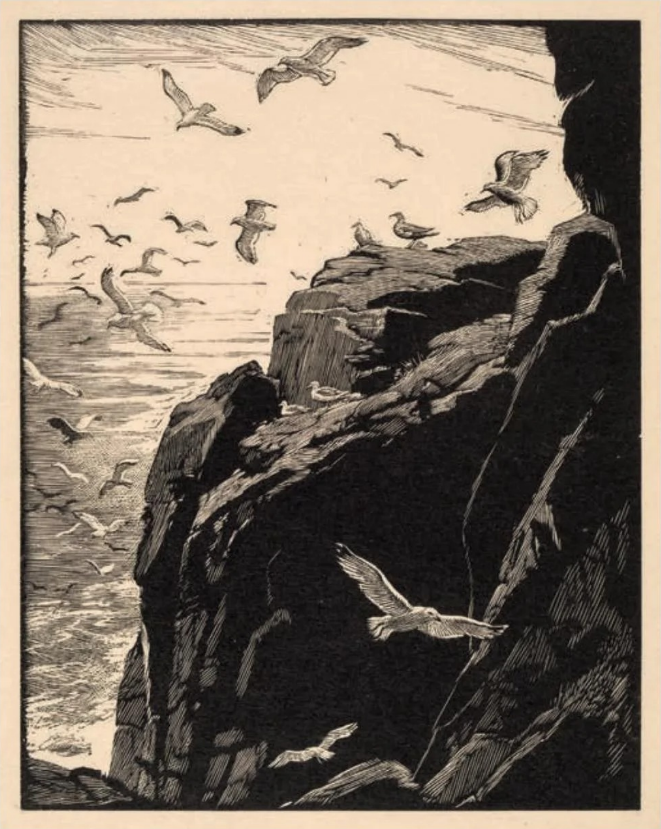


Lot 285

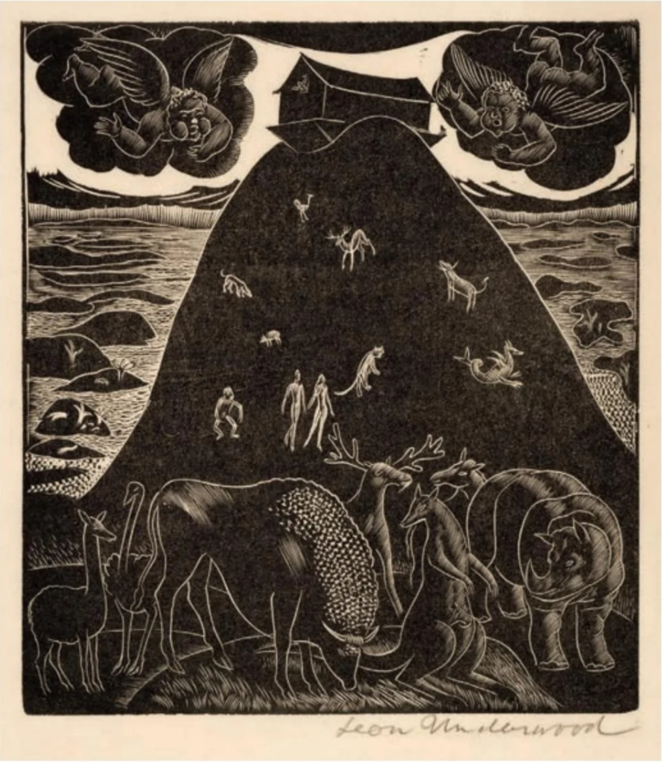
284AR* **Hermes (Gertrude, 1901-1983).** Borage, circa 1930, *wood engraving on cream laid paper, image size 22.6 x 13.4 cm (8 7/8 x 5 1/4 ins), sheet size 32.5 x 23.5 cm (12 3/4 x 9 1/4 ins), mounted*
(1) £300 - £500

285AR* **Leighton (Clare, 1898-1989).** Lambing (January from The Farmer's Year), 1931-32, *woodcut on laid paper, the full sheet, signed, titled, marked Second State, and numbered 1/30 by the artist in pencil, a rich, dark impression, image size 20.3 x 26.5 cm (8.1 x 10.5 ins), sheet size 28 x 38 cm (11 x 15 ins), mounted*
(1) £600 - £800

286* **Soper (George, 1870-1942).** Seagulls, *wood engraving on japon, artist's stamp to verso, image size 17.8 x 14 cm (7 x 5 1/2 ins), sheet size 23 x 16.8 cm (9 x 6 5/8 ins), mounted, together with* **Eichenberg (Fritz, 1901-1990).** The Shepherdess, *woodcut, titled, signed and numbered '6/50', image size 25.1 x 14.3 cm (9 7/8 x5 5/8 ins), sheet size 39.4 x 27.4 cm (15 1/2 x 10 3/4 ins), mounted, plus* **Rice (Bernard, 1900-1998).** The Descent from the Cross, circa 1935, *woodcut on thick paper, titled, signed and numbered '4/35' to margins, image size 23.2 x 30.2 cm (9 1/8 x 11 7/8 ins), mounted, together with 14 other woodcuts and engravings by Mills, Wade, Farleigh, E.H.G. Craig, etc., including a reprint of a Reynold Stone, a reproduction of Rockwell Kent's Angel and two woodcuts by Edward Craig of Ellen Terry and Sir Henry Irving, mounted and framed together*
(17) £200 - £300



Lot 286



287AR* **Underwood (Leon, 1890-1975).** The Ark, *wood engraving on japon, signed, small nick to left hand margin, image size 17.9 x 15.9 cm (7 x 6 1/4 ins), sheet size 28 x 20.5 cm (11 x 8 1/8 cm), mounted*

Leon Underwood was an influential teacher who taught Henry Moore, Gertrude Hermes, Blair Hughes-Stanton and Roland Vivian Pitchforth at his Brook Green School in London. The Ark was cut for the endpiece of his book *Animalia: Or Fibs about Beasts*.

(1) £200 - £300

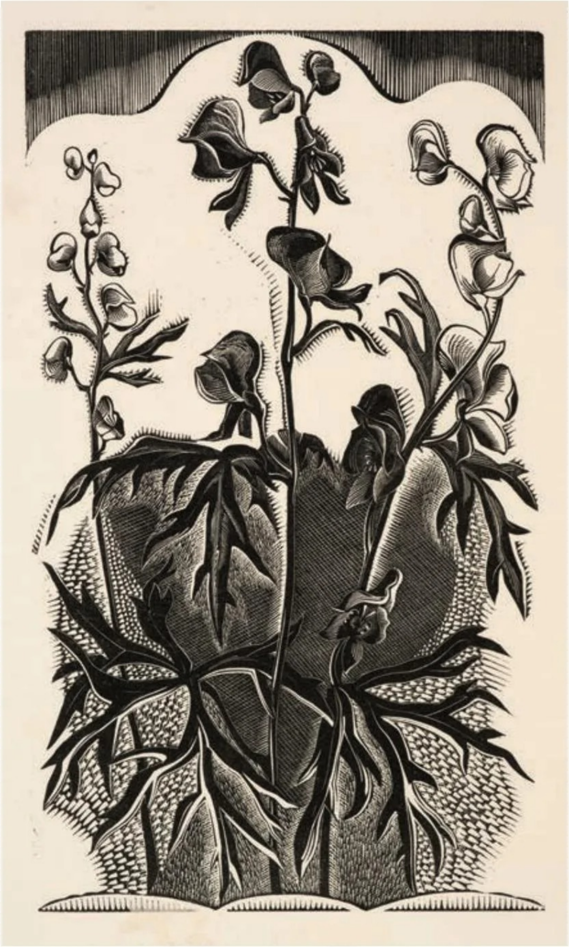
288AR* **Hermes (Gertrude, 1901-1983).** Monkshood (or Leopardesbayne), circa 1931, *wood engraving, some minor stains to margins, image size 23.1 x 13.5 cm (9 1/8 x 5 1/4 ins), sheet size 33.2 x 23.5 cm (13 1/4 x 9 1/4 ins), mounted*

Originally published by the Swan Press in 1931.

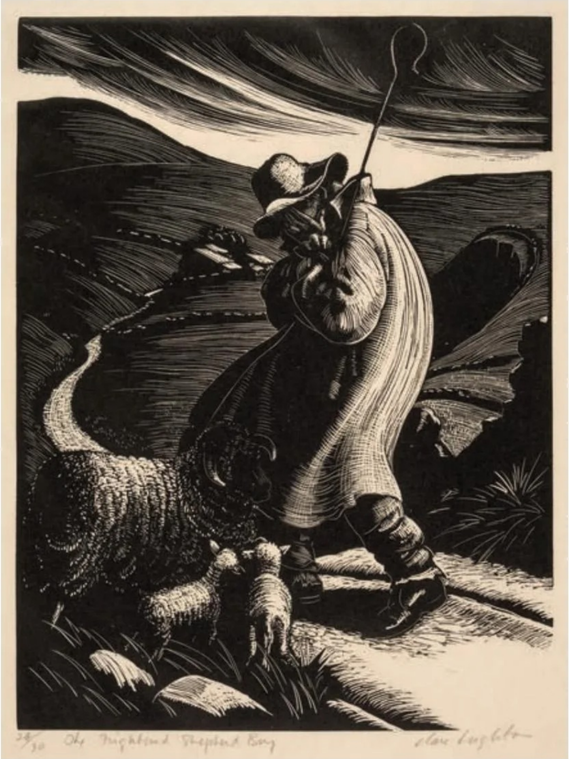
(1) £300 - £500

289AR* **Leighton (Clare, 1898-1989).** The Frightened Shepherd Boy (from Wuthering Heights), circa 1931, *woodcut on japon paper, signed, titled, and numbered 24/30 by the artist in pencil, image size 17.9 x 13.4 cm (7 x 5 1/4 ins), sheet size 25.4 x 21.7 cm (10 x 8 1/2 ins), mounted*

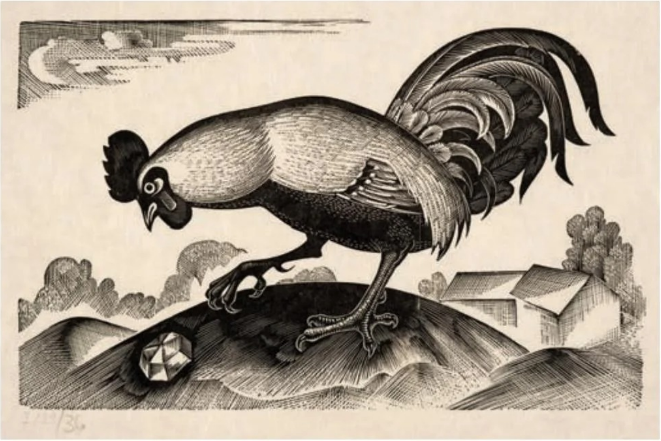
(1) £300 - £500



Lot 288



Lot 289

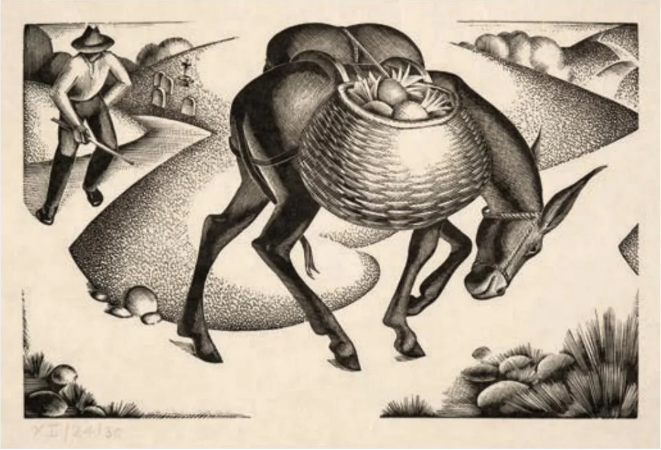


290AR* **Parker (Agnes Miller, 1895-1980).** The Cock and the Jewel, circa 1931, *wood engraving, numbered 29/36 in pencil to lower margin, image size 7.8 x 12.4 cm (3 1/8 x 4 7/8 ins), sheet size 13 x 19 cm (5 1/8 x 7 1/2 ins), mounted*

Printed from the original block held in the National Museum of Wales by David Esslemont at Gwasg Gregynog Press.

Agnes Miller Parker studied at Glasgow School of Art from 1911 to 1917. Married to fellow artist William McCance they became part of the Chiswick Group which included Blair Hughes Stanton and his wife Gertrude Hermes.

(1) £150 - £200

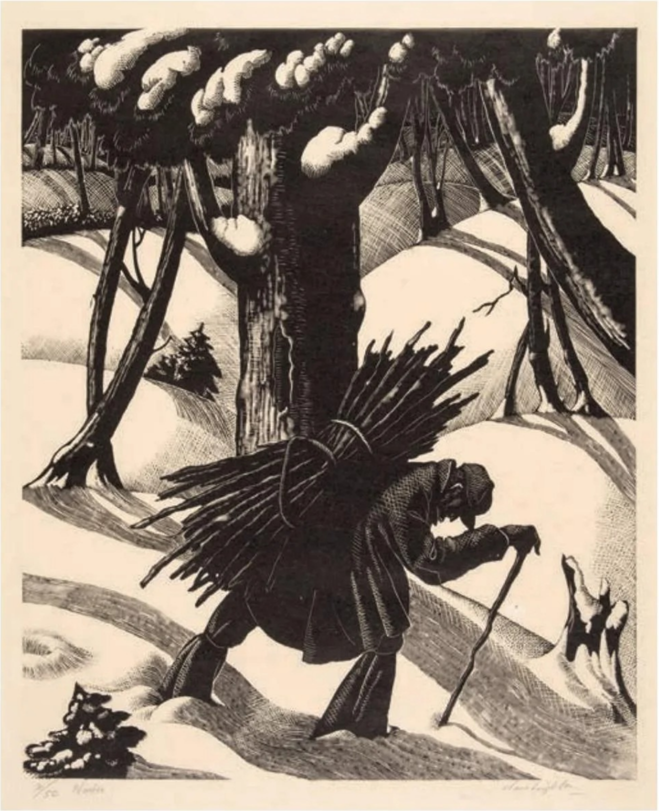


291AR* **Parker (Agnes Miller, 1895-1980).** The Fables of Esope, circa 1931, *wood engraving, numbered XII/24/30 in pencil to lower margin, image size 7.9 x 12.3 cm (3 1/8 x 4 7/8 ins), sheet size 13 x 19.2 cm (5 1/8 x 7 5/8 ins), mounted*

Printed from the original block held in the National Museum of Wales by David Esslemont at Gwasg Gregynog Press.

Agnes Miller Parker studied at Glasgow School of Art from 1911 to 1917. Married to fellow artist William McCance they became part of the Chiswick Group which included Blair Hughes Stanton and his wife Gertrude Hermes.

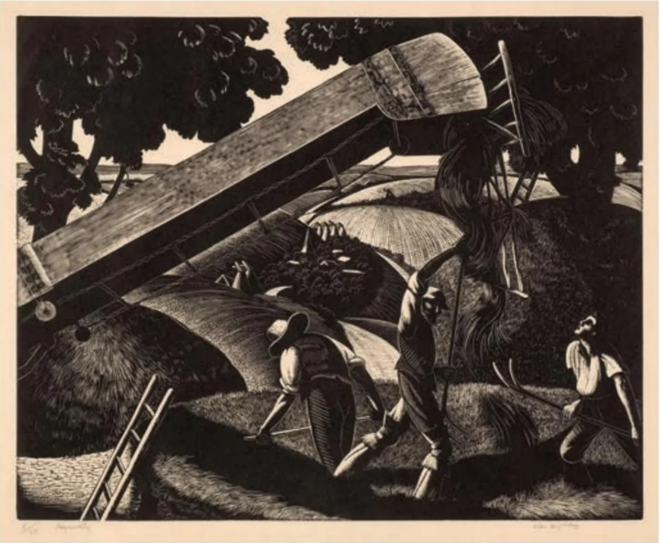
(1) £150 - £200



292AR* **Leighton (Claire, 1898-1989).** Winter, circa 1932, *woodcut, depicting a man bent over holding a stick, carrying a bundle of firewood on his back, signed, titled, and numbered 2/50 by the artist in pencil, image size 23 x 19 cm (9 x 7 1/2 ins), sheet size 30.5 x 24 cm (12 x 9 1/2 ins), mounted*

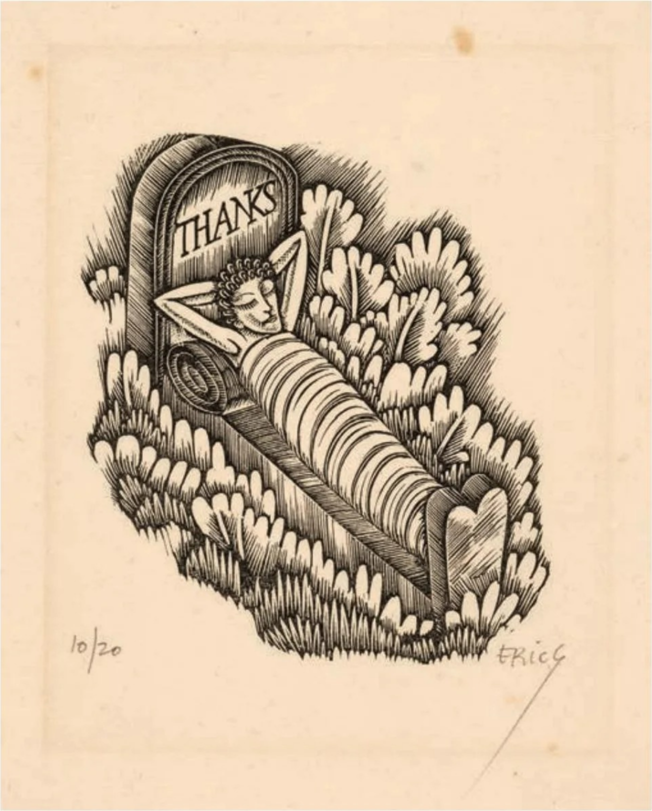
Produced for the cover of *The Listener,* Christmas issue, 1932.

(1) £400 - £600

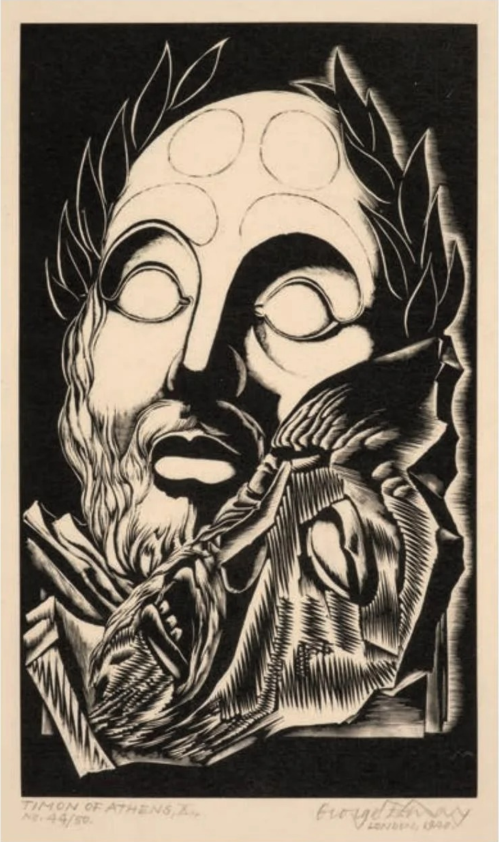


293AR* **Leighton (Clare, 1898-1989).** Haymaking (June from The Farmer's Year), circa 1933, *wood engraving, signed, titled, and numbered 3/30 by the artist in pencil, image size 20 x 25 cm (7 7/8 x 9 7/8 ins), mount aperture 21.8 x 27 cm (8 5/8 x 10 5/8 ins), framed and glazed (43 x 47 cm)*

(1) £400 - £600



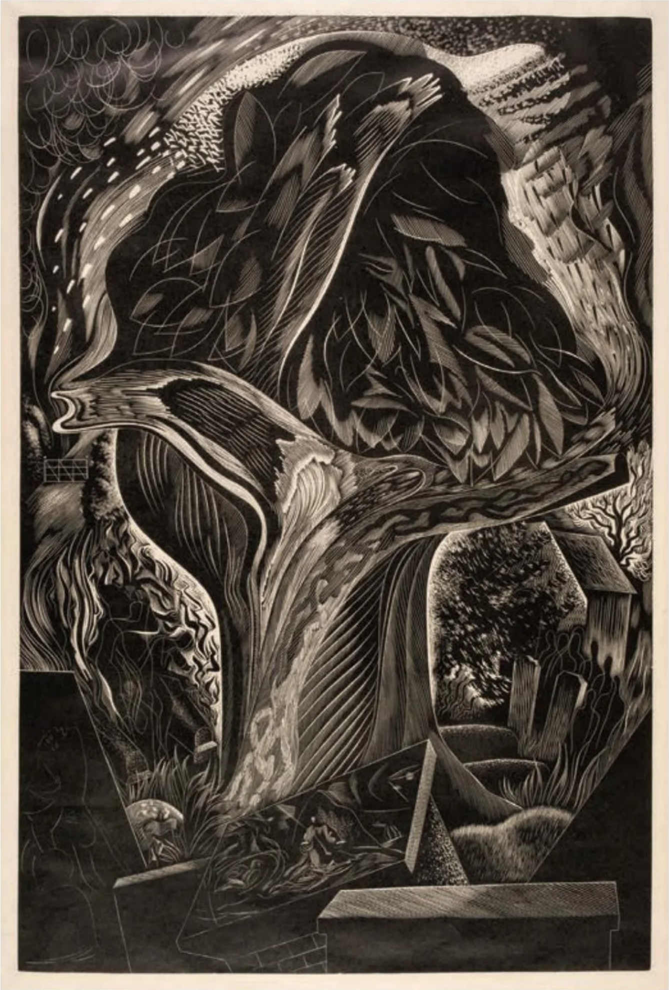
Lot 294


TIMON OF ATHENS, I.
No. 44/50.

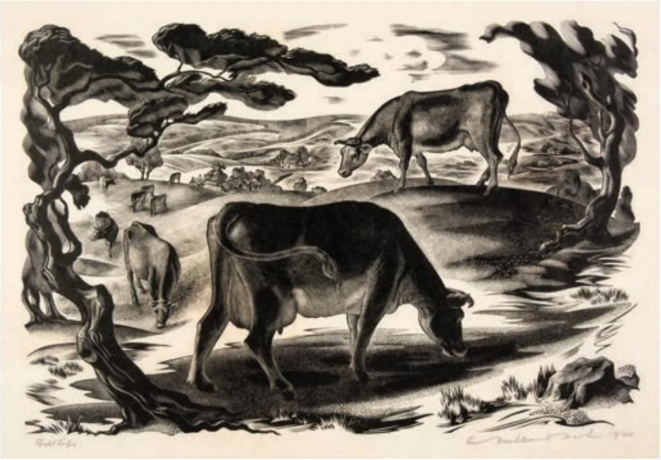
Lot 295

294* **Gill (Eric, 1882-1940).** *The Single Bed, 'Thanks' (The Constant Mistress), 1934, wood engraving, signed and numbered 10/20 in pencil, with fore-margins, plate size 9.9 x 7.8 cm (3 7/8 x 3 ins), sheet size 23 x 14 cm (9 x 5 1/2 ins), mounted*
Physick 875.
(1) £200 - £300

295* **Buday (George, 1907-1990)**. Timon of Athens i-x, 1940, *ten wood engravings on japon, each signed, titled, dated and numbered 44/50, image size 22.8 x 13.5 cm (9 x 5 1/4 ins), sheet size 41.7 x 27 cm (16 3/8 x 10 5/8 ins)*
Buday produced these engravings for *Timon of Athens* by William Shakespeare, published, in a limited run of 1950, by The Limited Editions Club, 1940.
(10) £300 - £500



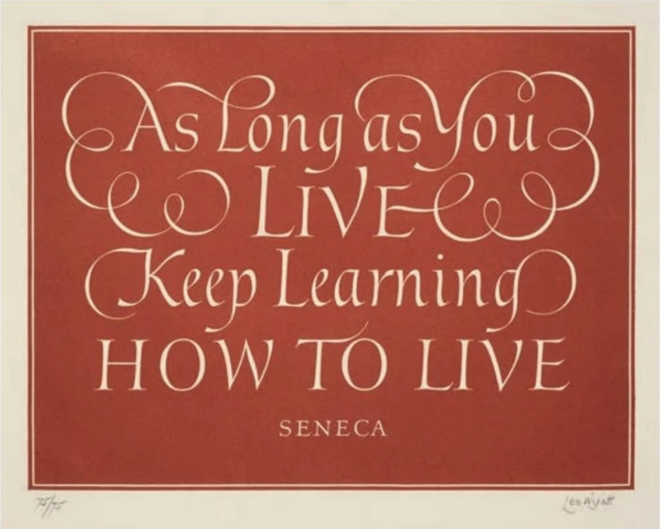
296 **Farleigh (John, 1900-1965).** In the End is my Beginning, *wood engraving on japon, depicting a large, twisted tree, growing amongst tombstones in a graveyard, image size 47 x 31 cm (18 1/2 x 12 1/4 ins), sheet size 54.5 x 42 cm (21 1/2 x 16 1/2 ins), together with Magnolia, wood engraving on japon, signed, titled and numbered '8/10', image size 14.5 x 10 cm (5 3/4 x 4 ins)*
(2) £200 - £300



297AR* **Parker (Agnes Miller, 1895-1980).** Hill Tops, 1940, *wood engraving on japon paper, signed and titled in pencil by the artist to lower margin, image size 20.5 x 30.5 cm (8 1/8 x 12 ins), sheet size 26.2 x 35.6 cm (10 1/4 x 14 ins), mounted*

This wood engraving is shown with a preparatory drawing on page 294-5 of Ian Rogerson's catalogue raisonne, *The Wood Engravings of Agnes Miller Parker*. Rogerson suggests this may have been cut for London Transport. Agnes Miller Parker studied at Glasgow School of Art from 1911 to 1917. Married to fellow artist William McCance they became part of the Chiswick Group which included Blair Hughes Stanton and his wife Gertrude Hermes.

(1) £150 - £200

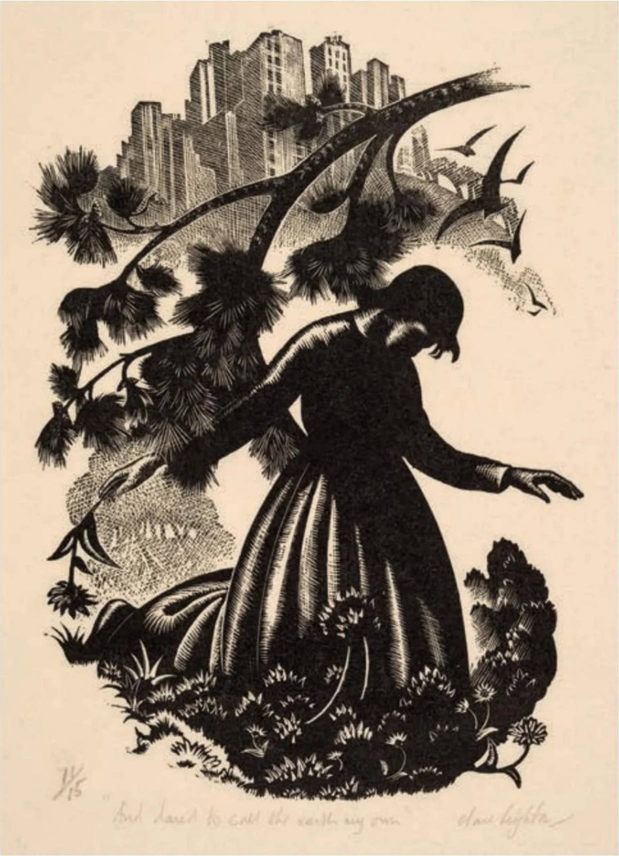


298* **Wyatt (Leo, 1909-1981).** A Happy Life Consists in Tranquillity of Mind, *six wood engravings in various colours on cream paper, including quotes from people comprising: Ben Lieberman, Michelangelo, Cicero, Seneca and Confucius, all but one signed and numbered 75/75, image sizes 21.5 x 16.2 cm (8 1/2 x 6 3/8 ins), sheet sizes 32.8 x 25.5 cm (12 7/8 x 10 ins)*

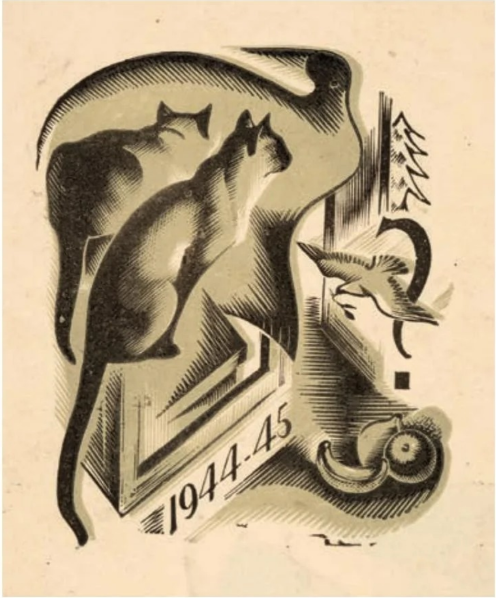
(6) £200 - £300

299AR* **Leighton (Clare, 1898-1989).** `And dared to call the Earth my own', circa 1941, *woodcut on japon paper, signed, titled, and numbered 11/15 by the artist in pencil, originally produced for By Light of Sun by Elsie Syminton published in 1941, image size 15 x 11.5 (5 7/8 x 4 1/2 ins), sheet size 19.3 x 13.2 cm (7 5/8 x 5 1/4 ins) (10 x 8 1/2 ins), mounted*

(1) £200 - £400



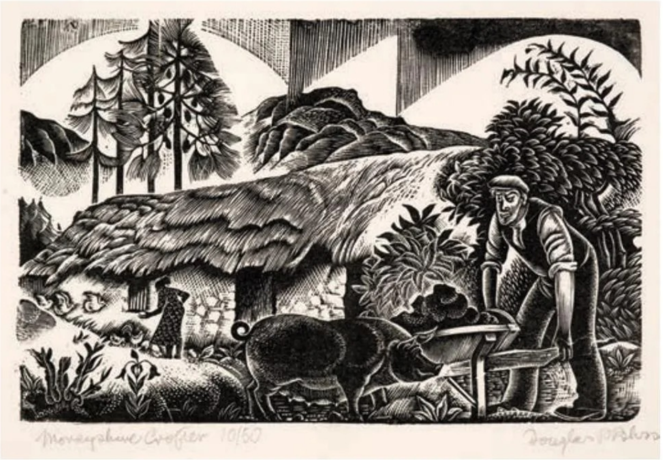
Lot 299



300AR* **Parker (Agnes Miller, 1895-1980).** Greeting Card Proof, 1944, *wood engraving, black and green end of year card proof 1944-45, image size 7 x 5.5 cm (2 3/4 x 2 1/8 ins), sheet size 21.7 x 11.5 cm (8 1/2 x 4 1/2 ins), part printed (one colour only) on verso,*

Agnes Miller Parker studied at Glasgow School of Art from 1911 to 1917. Married to fellow artist William McCance they became part of the Chiswick Group which included Blair Hughes Stanton and his wife Gertrude Hermes. While Parker had taught herself the basics of wood engraving Stanton and Hermes encouraged her to refine her talent.

(1) £70 - £100



301AR* **Bliss (Douglas Percy, 1900-1984).** Morayshire Crofter, *wood engraving, signed, titled and numbered 10/50, image size 10.3 x 15.9 cm (4 x 6 1/4 ins), sheet size 16.7 x 24.5 cm (6 1/2 x 9 5/8 ins), mounted, together with*

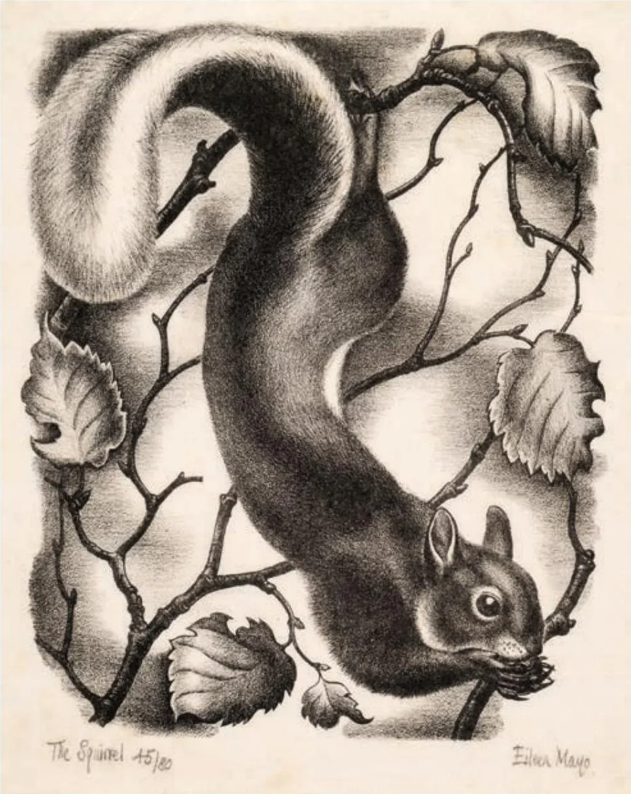
Morayshire Shepherd, *wood engraving, signed, titled and numbered 5/50, image size 10.5 x 16 cm (4 x 6 1/4 ins), sheet size 15.7 x 20.8 cm (6 1/4 x 8 1/4 ins), mounted, plus*

Balmoralism, *wood engraving on light brown paper, signed and titled, image size 7 x 9.6 cm (2 3/4 x 3 3/4 ins), sheet size 17.8 x 20.6 cm (7 x 8 1/4 ins)*

Provenance: Morayshire Shepherd and Crofter purchased directly from Rosalind Bliss (artist's daughter).

Bliss trained with Edward Bawden and Eric Ravilious at the RCA School of Design.

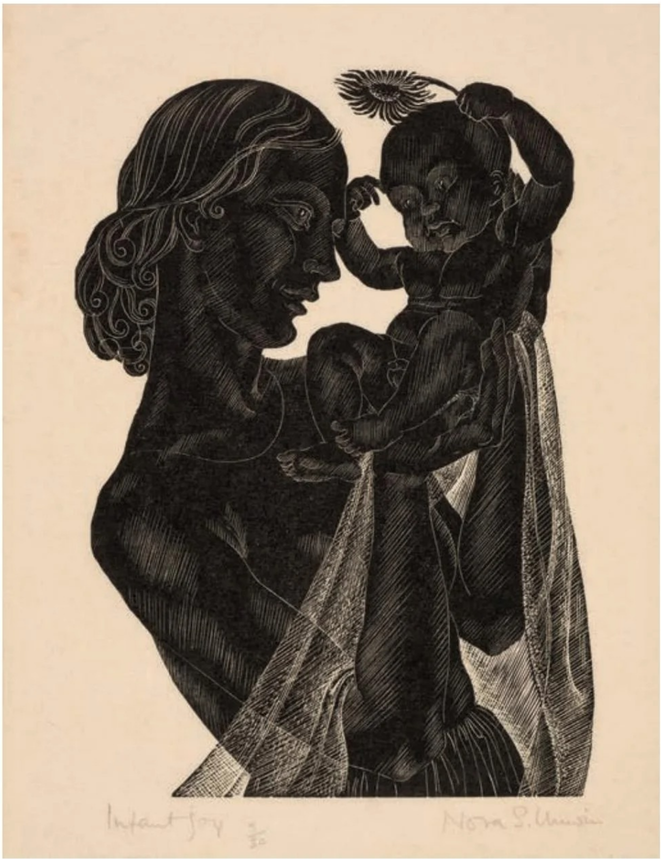
(3) £200 - £300



Lot 302

302AR* **Mayo (Eileen Rosemary, 1906-94).** The Squirrel, *wood engraving on japon paper, signed, titled and numbered 45/80 in pencil to lower margin, image size 16.6 x 13.4 cm (6 3/8 x 5 1/4 ins), sheet size 19.6 x 18.2 cm (7 3/4 x 7 1/8 ins), mounted*

(1) £300 - £400

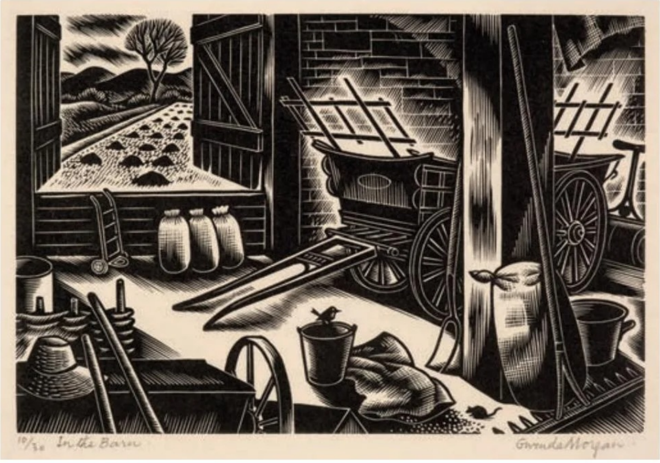


303* **Unwin (Nora Spicer, 1907-1982).** Infant Joy, *wood engraving on japon, titled, signed and numbered '5/30', image size 14.2 x 9.8 cm (5 6/8 x 3 7/8 ins), sheet size 18.7 x 14 cm (7 2/8 x 5 1/2 ins), mounted, together with*

**Hassall (Joan, 1906-1988).** Urania, *wood engraving, title page for Urania by Ruth Pitter, London: The Cresset Press, 1950, image size 14 x 8.9 cm (5 1/2 x 3 1/2 ins), sheet size 16.7 x 11.8 cm (6 5/8 x 4 5/8 ins), mounted, along with a similar by the same artist entitled Young Pigeon, plus*

**Clayton (Katharine M, 19th-20th century).** Cranes, *wood engraving, signed lower margin, image size 3.5 x 7.6 cm (1 3/8 x 3 ins), sheet size 13.3 x 10.2 cm (5 1/4 x 4 ins), mounted, and another wood engraving by Lettice Sandford*

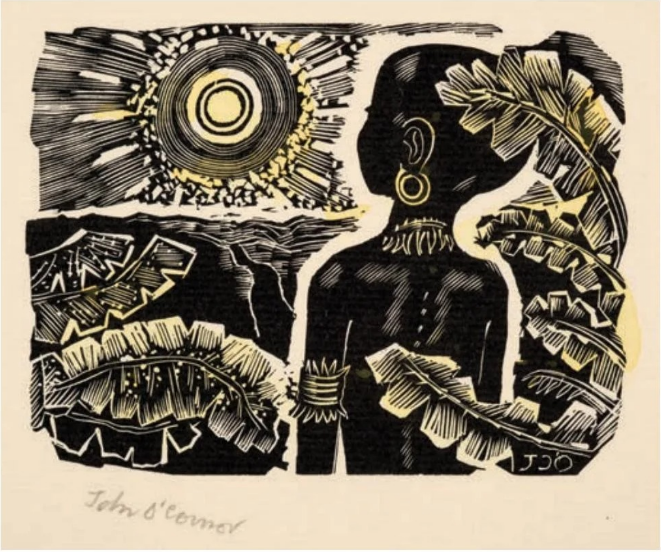
(5) £200 - £300



304* **Morgan (Gwenda, 1908-1991).** In The Barn, circa 1954, *wood engraving, signed, titled and numbered 10/30 in pencil to lower margin, engraving for a Christmas card for Sampson Press in 1954, some toning, image size 10.2 x 15.3 cm (4 x 6 ins), sheet size 17.1 x 19.2 cm (6 3/4 x 7 1/2 ins), mounted*

Gwenda Morgan was born in Petworth, West Sussex, and studied at Goldsmith's College of Art in London. She continued her education at Grosvenor School of Modern Art with a focus in wood engraving under Scottish artist Iain Macnab. She exhibited at the Royal Academy and the Redfern Gallery, and was a fellow of the Royal Society of Painter-Etchers and Engravers.

(1) £200 - £300

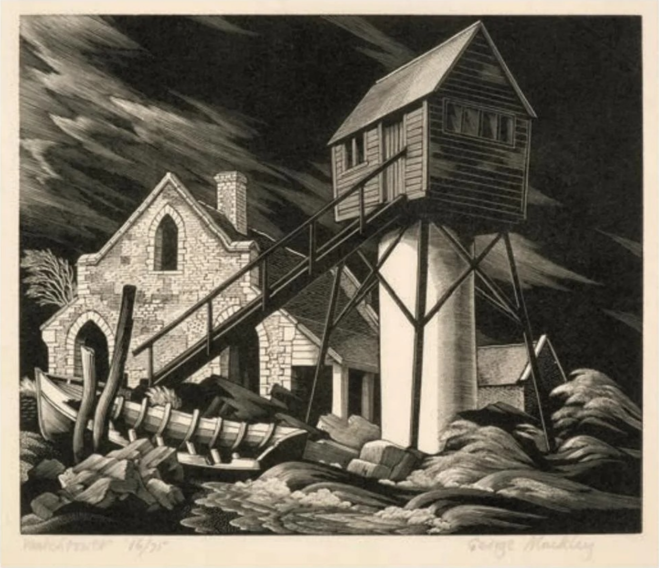


305* **O'Connor (John, 1913-2004).** African Boy, *wood engraving in yellow and black, signed in pencil to lower left margin, image size 7.6 x 10.4 cm (3 x 4 1/8 ins), sheet size 21.4 x 15 cm (8 3/8 x 5 7/8 ins), mounted, together with*

Girl with Flowers, *wood engraving in black, yellow and pink, signed in pencil to lower right margin, image size 7.3 x 10 cm (2 7/8 x 4 ins), sheet size 21.4 x 15 cm (8 3/8 x 5 7/8 ins), mounted*

These wood engravings were originally cut for *The Oldie* magazine and subsequently used in *People & Places* published by the Whittington Press in 1999.

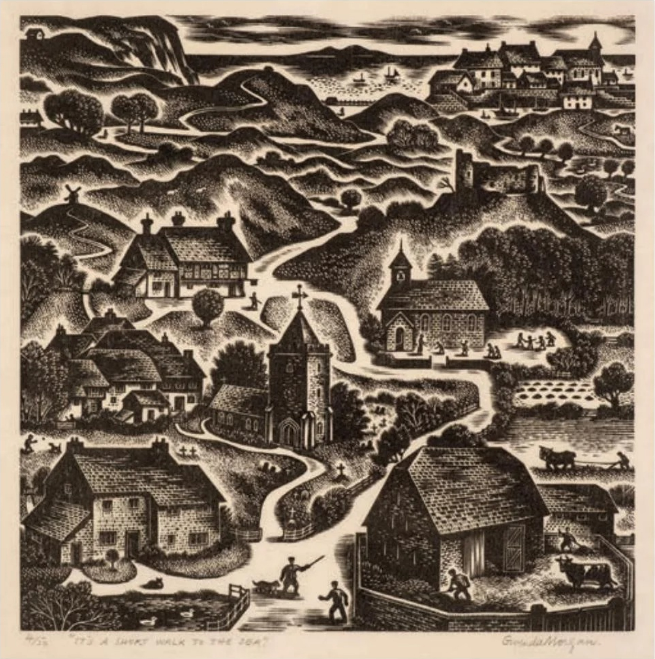
(2) £100 - £150



306* **Mackley (George, 1900-1983).** Watchtower, circa 1958, *wood engraving on Japon, signed, titled, numbered 16/75, some loss to lower left margin, image size 12.7 x 15.2 cm (5 x 6 ins), sheet size 17.9 x 21.3 cm (7 x 8 3/8 ins), mounted*

This illustration was used on page 18 of *Scene Through a Wood, a century of modern wood engraving* curated by Anne Desmet RA for the Ashmolean Museum to mark the 100th anniversary of the Society of Wood Engravers.

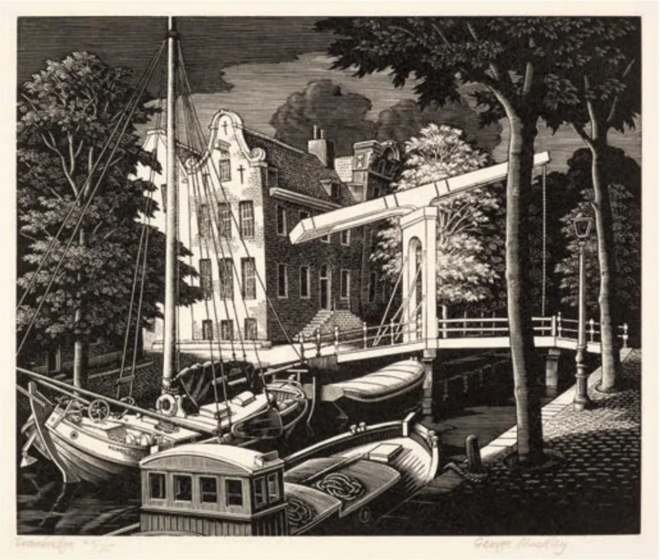
(1) £300 - £400


4/50 "It's a Short Walk to the Sea"
Gwenda Morgan

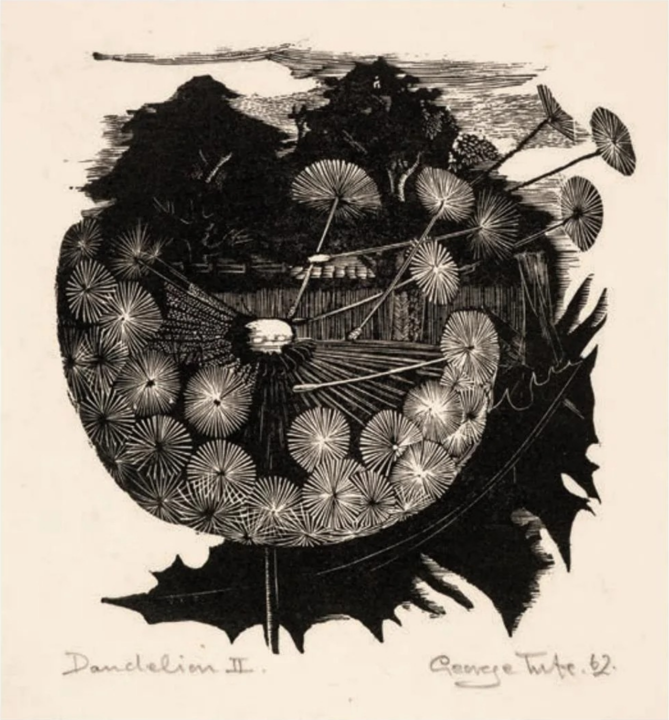
307* **Morgan (Gwenda, 1908-1991).** It's a Short Walk to the Sea, circa 1960, *wood engraving on japon, signed, titled and numbered 4/50 in pencil to lower margin, image size 17.6 x 17.6 cm (6 7/8 x 6 7/8 ins), sheet size 23 x 20.4 cm (9 x 8 ins), mounted*

Gwenda Morgan was born in Petworth, West Sussex, and studied at Goldsmith's College of Art in London. She continued her education at Grosvenor School of Modern Art with a focus in wood engraving under Scottish artist Iain Macnab. She exhibited at the Royal Academy and the Redfern Gallery, and was a fellow of the Royal Society of Painter-Etchers and Engravers.

(1) £200 - £300

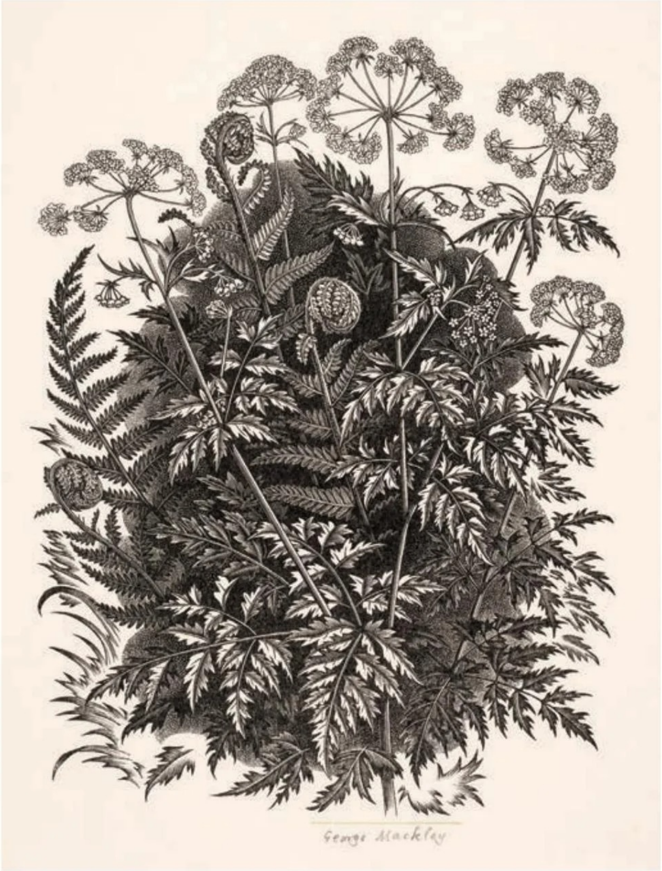


308* **Mackley (George, 1900-1983).** Drawbridge, circa 1962, *wood engraving, signed, titled and numbered 42/75 in pencil to lower margin, image size 12.7 x 15.2 cm (5 x 6 ins), sheet size 19.1 x 22.8 cm (7 1/2 x 8 7/8 ins), mounted*
(1) £300 - £400

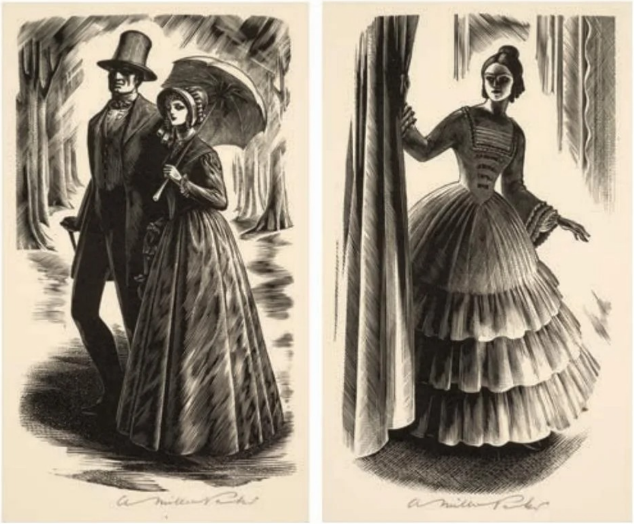

Dandelion II.
George Tute. 62.

Lot 309

309* **Tute (George Willam, 1933-).** Dandelion II, 1962, *wood engraving, signed, titled and dated, image size 9.7 x 9.2 cm (3 7/8 x 3 5/8 ins), sheet size 19.7 x 11.8 cm (7 3/4 x 4 5/8 ins), mounted, together with*
Three Vignettes from Under the Hawthorn*, wood engraving, signed and numbered 494/500, published by Merivale Editions, each vignette 4.9 x 7.2 cm, sheet size 29.2 x 20.8 cm (11 1/2 x 8 1/8 ins)*
(2) £150 - £200



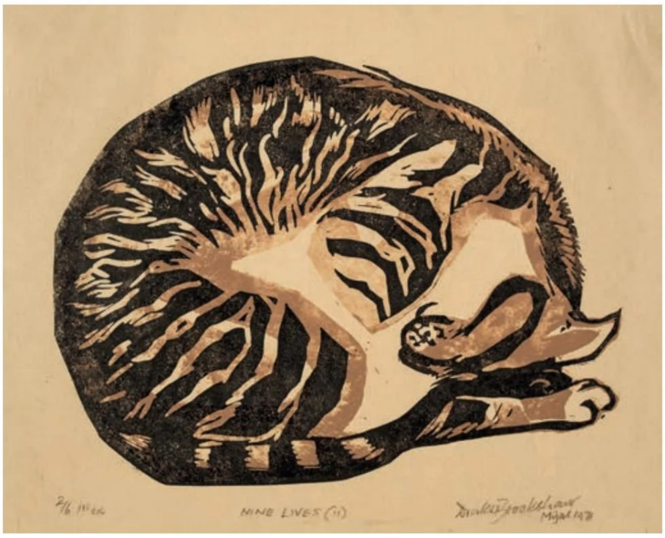
310* **Mackley (George, 1900-1983).** Cow Parsley, circa 1963, *wood engraving, signed in pencil, image size 20 x 16 cm (7 7/8 x 6 1/4 ins), sheet size 24.2 x 20.5 cm (9 1/2 x 8 1/8 ins), mounted*
This wood engraving was produced for *Weeds & Wildflowers* published in a limited edition of 250 copies by Two Horse Press in 1965. It was also later used in a frontispiece for *George Mackley Wood Engraver* published by Gresham Books in 1981.
(1) £300 - £400



311AR* **Parker (Agnes Miller, 1895-1980).** Mayor of Casterbridge, circa 1964, *two wood engravings, one showing a well dressed man and woman walking together through woods, the other showing a well dressed young lady peering around curtains, produced for The Mayor of Casterbridge, New York: Limited Editions Club, 1964, both signed in pencil to lower margin, image sizes 15.8 x 9.2 cm (6 1/4 x 3 5/8 ins), sheet sizes 24.4 x 16.4 cm (9 5/8 x 6 1/2 ins), mounted*

Agnes Miller Parker studied at Glasgow School of Art from 1911 to 1917. Married to fellow artist William McCance they became part of the Chiswick Group which included Blair Hughes Stanton and his wife Gertrude Hermes.

(2) £200 - £300

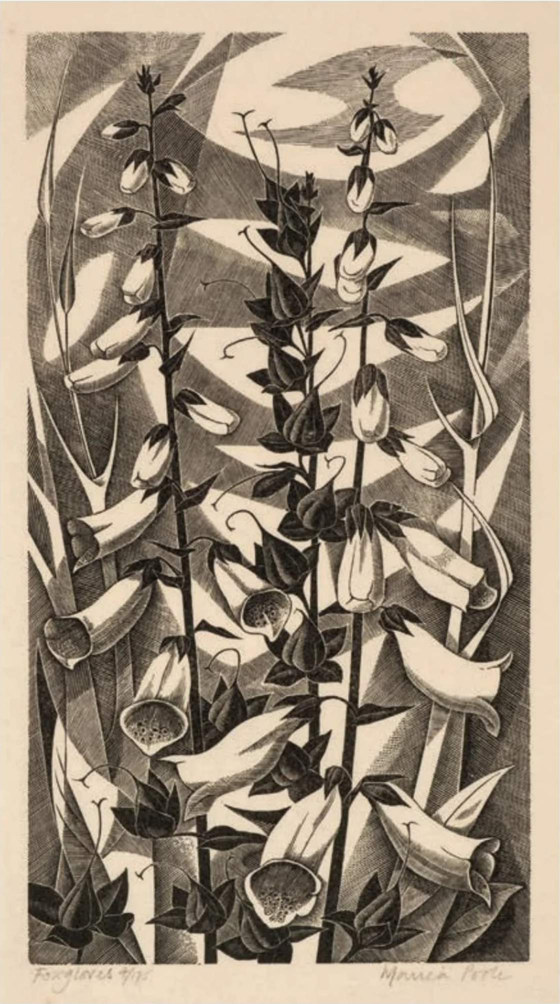


312* **Brookshaw (Percy Drake, 1907-1993).** Nine Lives (II), 1970, *linocut on light brown paper, signed, titled and numbered 2/6 1st ed in pencil, image size 20.5 x 27.2 cm (8 x 10 6/8 ins), sheet size 26 x 36 cm (10 1/4 x 14 1/8 ins), mounted, together with*

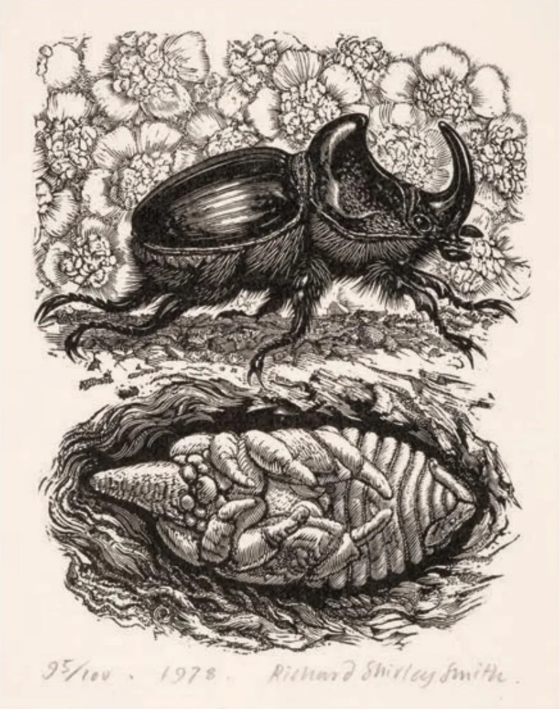
Nine Lives (I), 1971, *linocut on light brown paper, signed, titled and numbered 4/6, edges laid onto card, a few closed tears to lower margin, some spotting, image size 25 x 25.5 cm (9 7/8 x 10 ins), sheet size 31.7 x 36.5 cm (12 1/2 x 14 3/8 ins), mounted*

Brookshaw trained at the Central School of Arts and Crafts. He designed advertising posters usually depicting sporting events for London Transport between 1928 and 1958. He also taught lithography at Goldsmith's College School of Art.

(2) £150 - £200



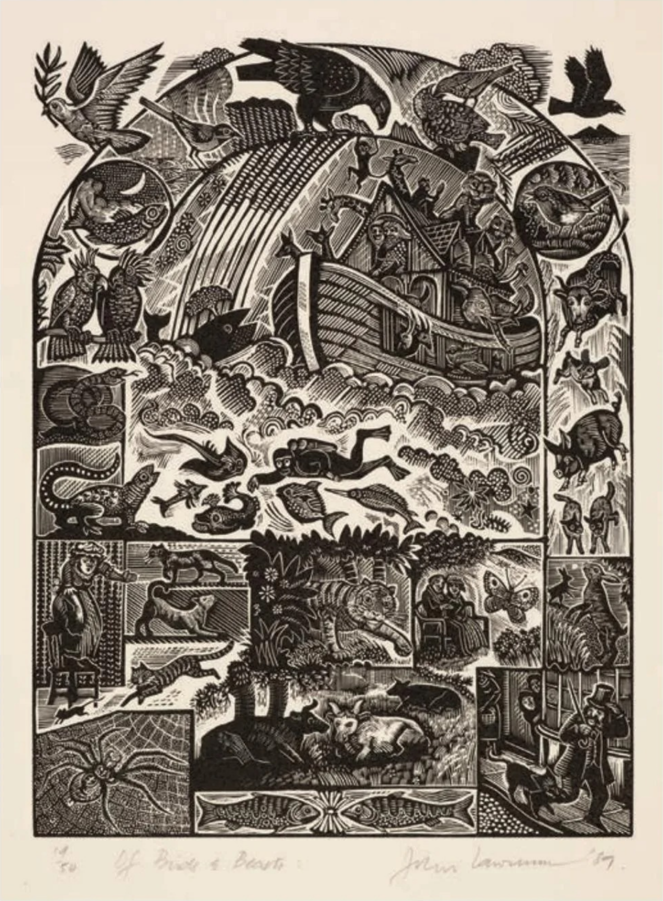
Lot 313



Lot 314

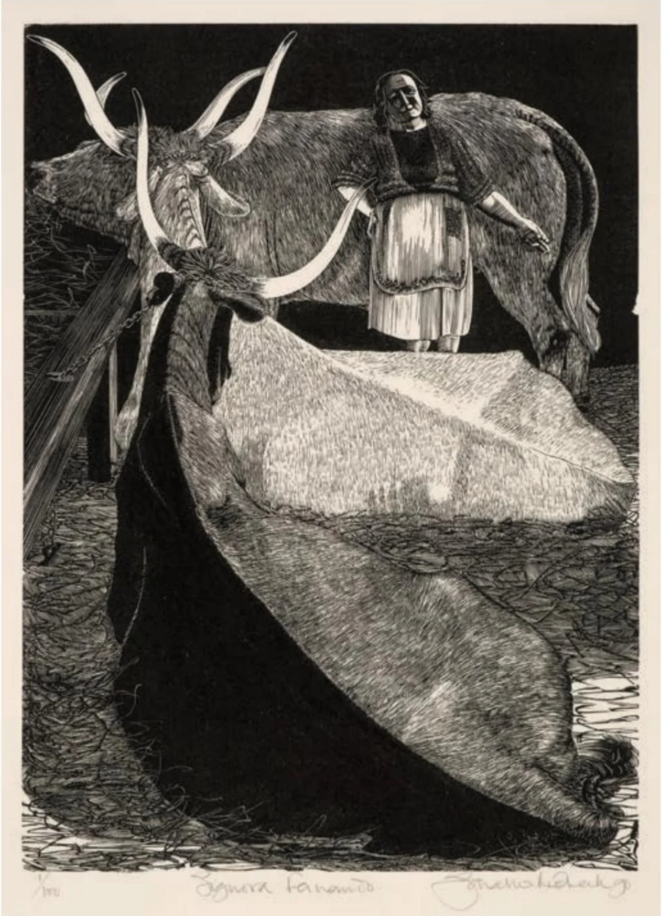
313AR* **Poole (Monica, 1921-2003).** Foxgloves, circa 1975, *wood engraving, signed and numbered 4/175, slightly toned, image size 19.9 x 10.8 cm (7 3/4 x 4 1/4 ins), sheet size 30.8 x 23 cm (12 1/4 x 9 ins), mounted*
(1) £100 - £150

314* **Smith (Richard Shirley, 1935-).** Rhinoceros Beetle, 1978, *wood engraving, signed, dated and numbered 95/100, engraved for Buzz Buzz published by Gruffyground Press, 1981, image size 11.5 x 9.4 cm (4 1/2 x 3 3/4 ins), sheet size 24.5 x 14.9 cm (9 5/8 x 5 7/8 ins), mounted, with an unsigned duplicate, together with*
The Dark Tower, Ozymandias and Monuments in the Desert, 1970, *three wood engravings, all signed and dated artist's proofs, engraved for The Poems of Percy Bysse Shelley, published by the Limited Editions Club, 1971, image sizes approximately 8.9 x 6.5 cm (3 1/2 x 9/16 ins), sheet sizes 18.4 x 15.6 cm (7 1/4 x 6 1/8 ins), plus*
Nine Vignettes from The Gourmet's Garden, 1986, *wood engraving printed in green, signed, dated and numbered 7/500, published by Merrivale Editions, each vignette 40 x 30 mm, sheet size 29.2 x 20.8 cm (11 1/2 x 8 1/4 ins), and a letter and a card from the artist*
(7) £200 - £300

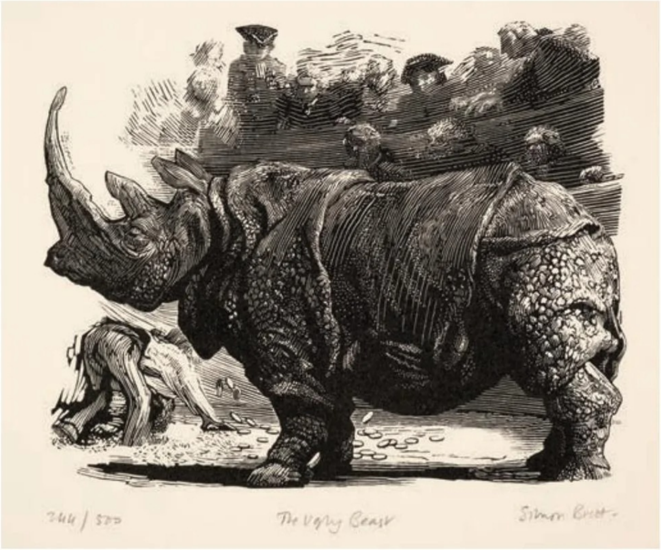


Lot 315

315* **Lawrence (John, 1933-).** Of Birds and Beasts, 1989, *wood engraving, signed, titled, dated and numbered '19/50' in pencil to lower margin, engraved for The New Treasury of Poetry published by Blackie, 1990, image size 20.3 x 15.2 cm (8 x 6 ins), sheet size 35.6 x 24 cm (14 x 9 1/2 ins), mounted, together with*
The Four Seasons, *four wood engravings, all signed, titled, dated and numbered '46/120', printed from the original blocks cut for The Magic Apple Tree by Susan Hill, 1982, reissued by The Fleece Press, 1997, image size 20.3 x 14.4 cm (8 x 5 5/8 ins), sheet size 31.4 x 22 cm (12 3/8 x 8 5/8 ins), plus*
John Clare's England, three vignettes, *wood engraving, signed and numbered '409/500', published by Merrivale Editions, each vignette 6 x 9 cm, sheet size 29.3 x 20.6 cm (11 1/2 x 8 1/8 ins), and two other similar engravings produced for The Shepherd's Calendar published by the Whittington Press, 1978, all but one signed*
(5) £200 - £300



316* **Niekerk (Sarah Van, 1934-2018).** Signora Fernando, *wood engraving, signed, titled and numbered '1/100', image size 20.4 x 14.8 cm (8 x 5 3/4 ins), sheet size 32 x 23 cm (23 5/8 x 9 ins), mounted, together with*
Rooks, 1990, *wood engraving, signed, dated, titled and numbered '9/120', image size 11.5 x 9 cm (4 1/2 x 3 1/2 ins), sheet size 25.2 x 19.4 cm (9 7/8 x 7 5/8 ins), mounted, plus*
Three Sheep, *wood engraving, three vignettes, signed, titled and numbered '58/500', vignette size 5.1 x 7.5 cm, sheet size 29.4 x 20.6 cm (11 1/2 x 8 1/8 ins), mounted, and another similar artist's proof entitled* Market, *signed in pencil*
(4) £100 - £150



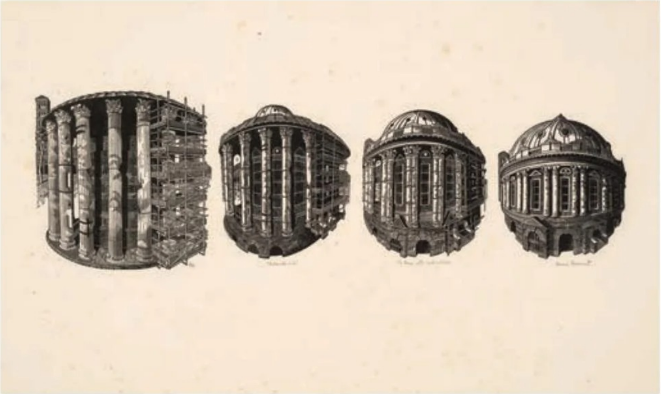
317* **Brett (Simon, 1943-).** The Ugly Beast, *wood engraving, signed, titled and numbered '244/500', image size 10 x 12.6 (4 x 5 ins), sheet size 20.7 x 29.1 cm (8 1/8 x 11 1/2 ins), printed directly from the block at Rocket Press, Blewberry, presented in a printed Merrivale Editions folder, also with Cadenza Letters by the same artist, signed, titled and numbered '2/50', together with*

**Phipps (Howard, 1954-).** Afternoon Tea, 1990, *wood engraving, signed, dated and numbered 'Ap', image size 12.7 x 8.2 cm (5 x 3* 1/4 ins), sheet size 19.6 x 15.6 cm (7 3/4 x 6 1/4 ins), mounted, plus

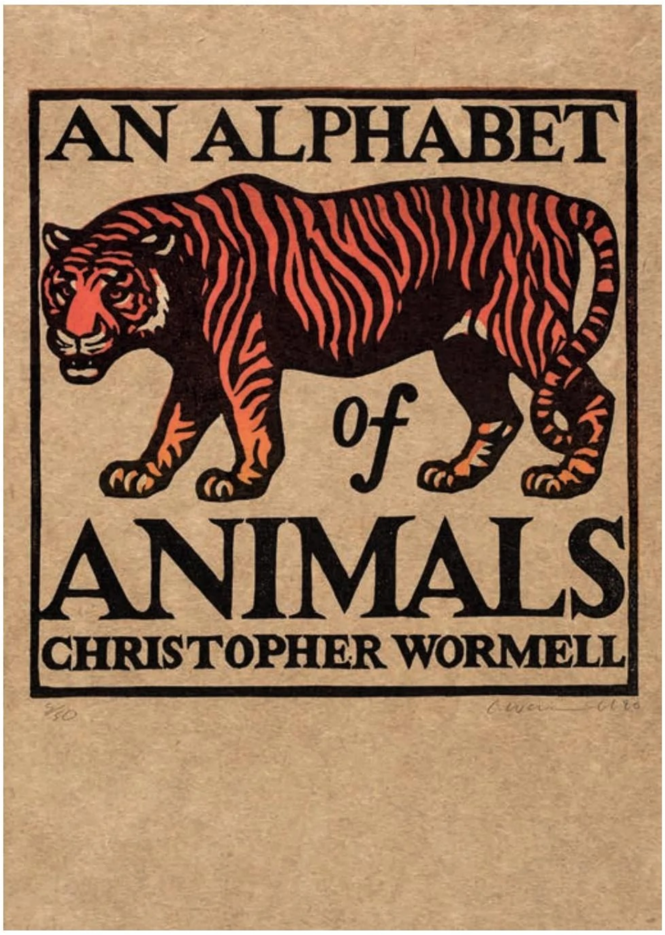
**Brett (Simon, 1943-).** The Ugly Beast, *wood engraving, signed, titled and numbered '244/500', image size 10 x 12.6 (4 x 5 ins), sheet size 20.7 x 29.1 cm (8 1/8 x 11 1/2 ins), printed directly from the block at Rocket Press, Blewberry, presented in a printed Merrivale Editions folder, also with Cadenza Letters by the same artist, signed, titled and numbered '2/50', plus*

**Garton & Co (publishers).** The Wood Engravings, An Explorer, Cows and Old Tree, *three wood engravings after John Nash, Eric Ravilious and Reynolds Stone, all numbered 'A 2/10', largest image size 11.4 x 8.3 cm (4 1/2 x 3 1/4 ins), sheet size 30.2 x 23.9 cm (11 7/8 x 9 3/8 ins), in an envelope style folder, and eight other wood engravings by various artists including: Paul Kershaw, Clare Curtis, Jeroen van Duyn, Miriam MacGregor, Kenneth Lindley, Hilary Paynter*

(12) £200 - £300



Lot 319



318* **Wormell (Christopher, 1955-).** An Alphabet of Animals, 1990, *linocut printed with colour, title page for An Alphabet of Animals by the artist, signed, dated and numbered 3/50, image size 20.5 x 20.5 cm (8 1/8 x 8 1/8 ins), sheet size 31.8 x 23 cm (12 1/2 x 9 ins), together with a signed copy of the book published by Collins, 1990*

The artist produced the linocuts for his son Jack, they were subsequently published by Collins in 1990.

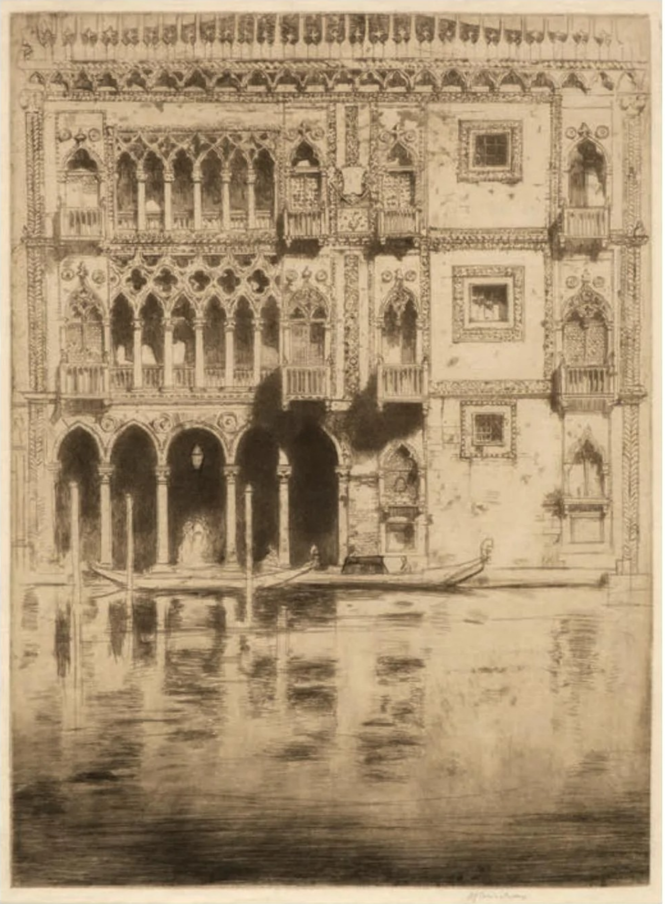
(2) £100 - £150

319AR* **Desmet (Anne, 1964-).** Rotunda x 4, *wood engraving, four vignettes, signed and titled, 'A/P' and 'To Ann with best wishes' in pencil to lower margin, some spotting, each vignette approximately 8.8 x 7.4 cm, sheet size 22.7 x 50.8 cm (8 7/8 x 20 ins), mounted*

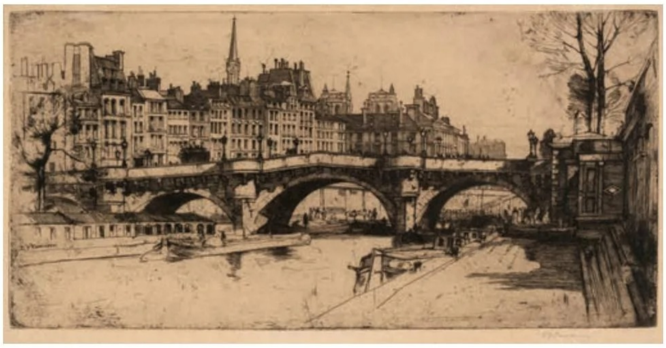
Anne Desmet was born in Liverpool, UK, in 1964. She gained a BA & MA at the Ruskin School of Art, Oxford University, and a Postgraduate Diploma in Printmaking at Central School of Art and Design, London, UK. Desmet was elected a member of the Royal Academy of Arts and is only the third wood engraver ever elected to the RA in its entire history.

(1) £100 - £150

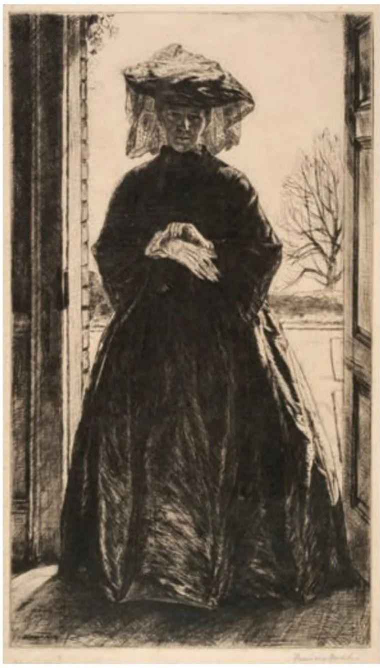
## 20TH CENTURY PRINTS



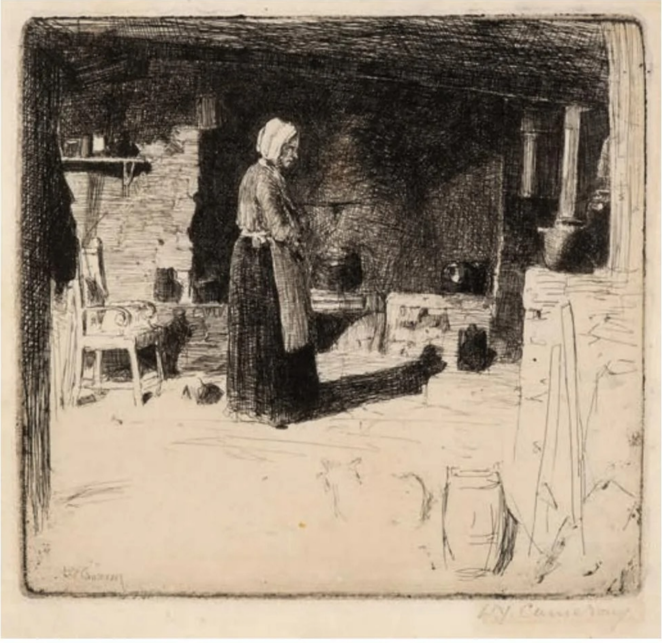
320* **Cameron (David Young, 1865-1945).** Ca' d'Oro, 1900, *etching printed with plate tone, signed in pencil to lower margin, image size 27.6 x 20.2 cm (10 7/8 x 8 ins), framed and glazed (52.7 x 42.5 cm)*
(1) £300 - £500



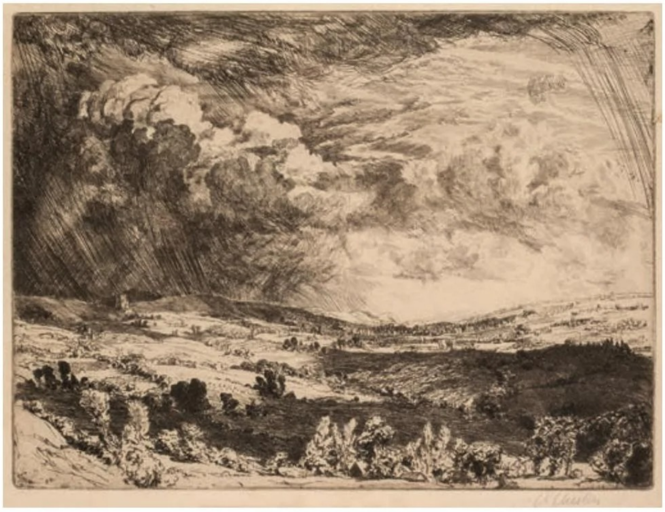
321* **Cameron (David Young, 1865-1945).** Pont Neuf Bridge, 1904, *etching, signed to lower margin, image size 15 x 30.8 cm (5 7/8 x 12 1/8 ins), framed and glazed (32.3 x 42.4 cm)*
(1) £200 - £300



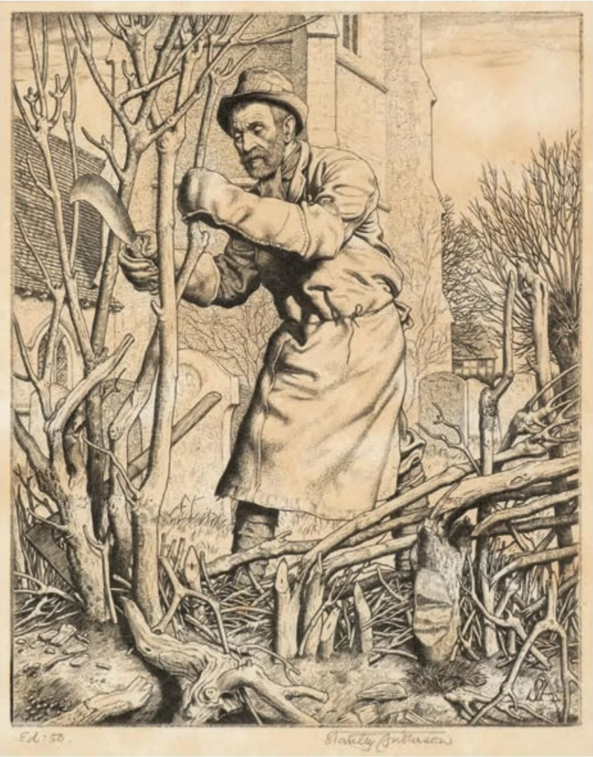
322* **Dodd (Sir Frances, 1874-1949).** The Garden Door (Portrait of Isabel Dacre), 1909, *drypoint etching on laid paper, signed and inscribed 'Own Proof', pale mount stain, plate size 353 x 201 mm (13 3/4 x 7 7/8 ins), sheet size 47.5 x 33 cm (18 3/4 x 13 ins), old frame, glazed, with framers label of Charles Chenil 7 Co., Ltd., 183a, King's Road, Chelsea to verso*
Schwabe 44.
(1) £200 - £300



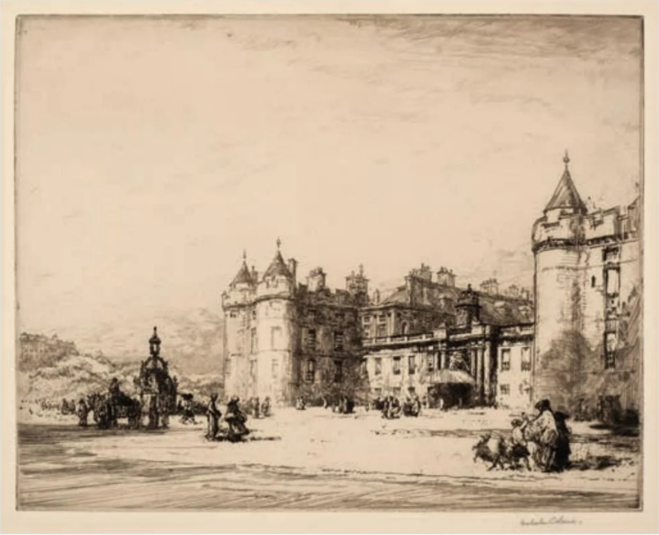
323* **Cameron (David Young, 1865-1945).** Highland Kitchen, *etching, signed in pencil to lower margin, image size 11.4 x 12 cm (4 1/2 x 4 3/4 ins), framed and glazed (32 x 42.3 cm)*
Cameron was a very influential etcher. He studied at Glasgow School of Art before joining life classes at the Royal Scottish Academy. During the First World War, Cameron was appointed official war artist to the Canadian government and in 1933 was made the King's Painter in Scotland.
(1) £150 - £200



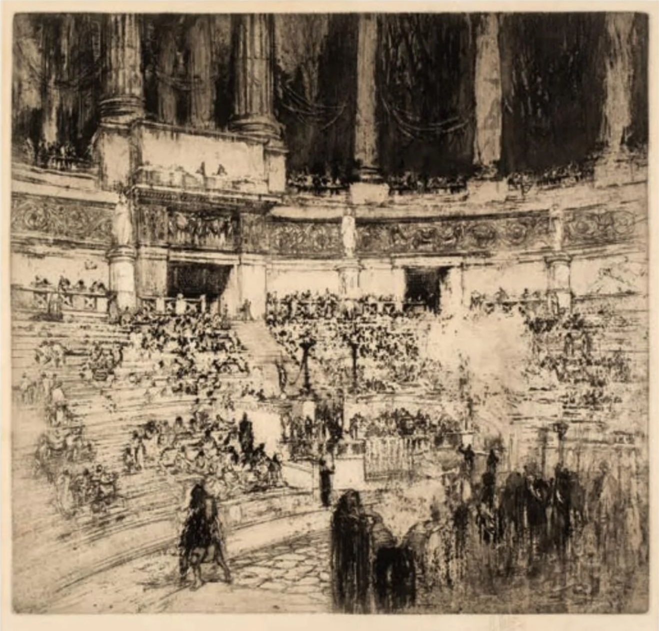
324* **Cheston (Charles Sidney, 1882-1960).** Somerset and Dorset, *group of 8 landscape etchings, etching, all signed in pencil, depicting scenes including: The Storm, Purbeck, Aller Hill and Studland Farm, etc., image size 16.9 x 22.8 cm (6 5/8 x 9 ins), sheet size 22.4 x 30 cm (8 3/4 x 11 3/4 ins), all framed and glazed*
(8) £100 - £150



325* **Anderson (Stanley, 1884-1966).** The Hedger, *copper line engraving on laid paper, signed in pencil, inscribed 'Ed:50', titled 'The Hedger. (Line engraving). Edition 50 prints', by the artist to lower margin, some overall toning to image, plate size 18.8 x 15 cm (7 3/8 x 5 7/8 ins), sheet size 31.6 x 25.8 cm (12 1/2 x 10 1/4 ins), framed and glazed (42.5 x 38 cm)*
Meyrick and Heuser, 210.
First exhibited at the 166th exhibition of the Royal Academy of Art in 1934, number 1264.
(1) £70 - £100



326* **Landscapes. Osborne (Malcolm, 1880-1963).** Holyrood Palace, 1913, *drypoint etching, signed in pencil, faint mount stain, small stain to right edge of margin, plate size 22.9 x 28.9 cm (9 x 11 3/8 ins), sheet size 29.5 x 40.4 cm (11 5/8 x 15 7/8 ins), hinge mounted, together with* **Baskett (Charles Henry, 1872-1953)**, The Dawn Wind, *etching with aquatint, signed and titled in pencil, some adhesive marks to blank margins, plate size 34.4 x 51.5 cm (13 1/2 x 20 1/4 ins), sheet size 41 x 56.5 cm, hinge mounted plus* **Angus (Stanley, active 1932-1938)**, City Hall London [actually Middlesex Guildhall], *drypoint etching, titled and signed Angus within platemark, signed in pencil to lower right margin, pencilled title The Guildhall in margin, adhesive tape staining to top and bottom margin edges, plate size 41.8 x 21.3 cm (16 1/2 x 8 3/8 ins), sheet size 49.5 x 28.5 cm, with 6 other etchings comprising: 4 by Edward W. Sharland (1884-1967), including the Moat at Bristol Castle, Rouen Cathdedral, Chester Cathedral, and a city docks scene; one by Russell Sidney Reeve (1895-1970), circus folk with camel and giraffe; and one by an unidentified artist, entitled Bruges*
(9) £150 - £200



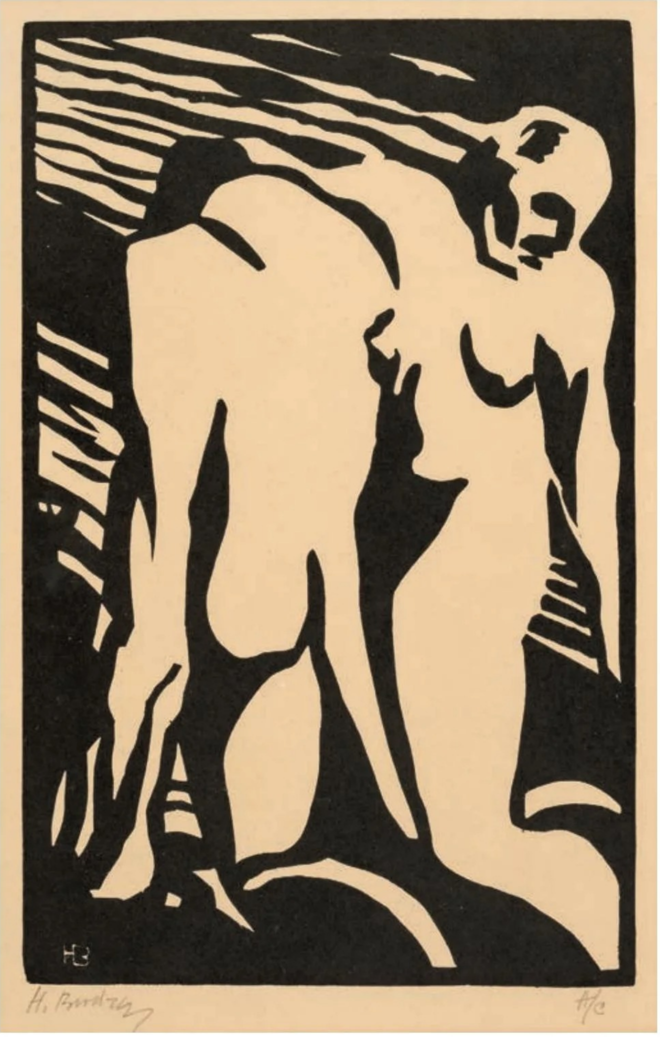
Lot 327

327* **Walcot (William, 1874-1943).** A Tragedy of Sophocles at Hadrian's Villa, 1913, *etching with aquatint on cream wove paper, signed in pencil, pale mount stain, some light spotting, plate size 43.4 x 46.4 cm (17 1/8 x 18 1/4 ins), sheet size 66.7 x 67.3 cm (26 1/4 x 26 1/2 ins), hinge mounted, limited edition 68 copies, together with:* Anthony in Egypt No.1 - A Visit to Cleopatra, 1913, *etching and aquatint on cream wove paper, signed in pencil, mount stain, some spotting (mainly to margins), two faint scratches to upper left area, plate size 54.7 x 45.9 cm (21 1/2 x 18 ins), sheet size 67.8 x 55.3 cm (26 3/4 x 21 3/4 ins), hinge mounted, limited edition 50 copies*

Tragedy: Dickins 1; E H-L 14. Walcot's R.E. (Royal Society of Painter-Etchers) Diploma print.

Anthony: Dickins 4; E H-L 17.

(2) £200 - £300

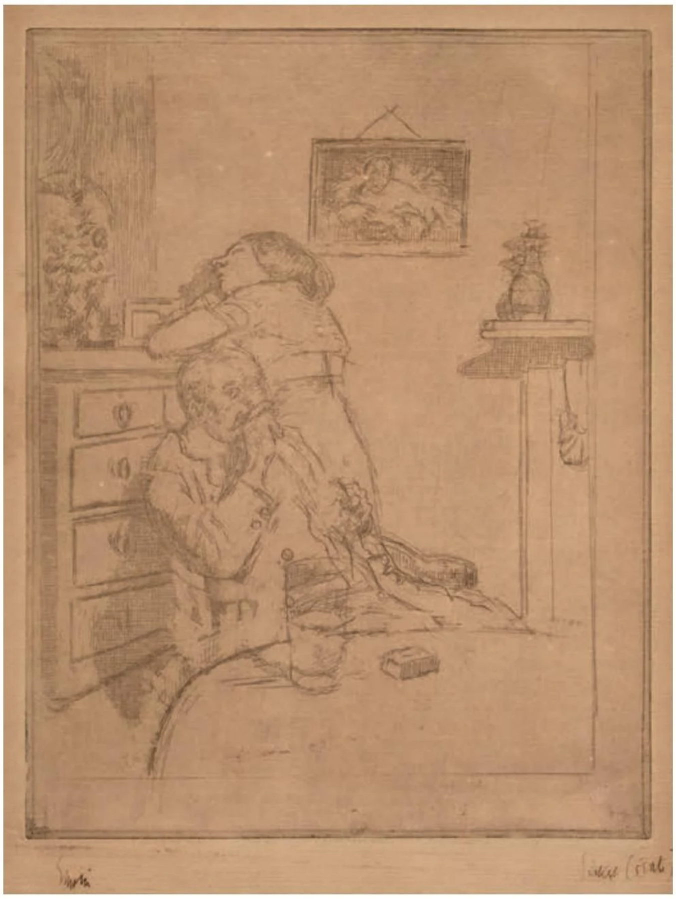


328* **Brodsky (Horace Ascher, 1885-1969).** Expulsion, 1914, *linocut on wove paper, this impression hors commerce, aside from the edition of 75 published impressions, signed in pencil lower left and marked H/C lower right, image size 26 x 16.5 cm (10 1/4 x 6 1/2 ins), with margins, framed and glazed (unexamined out of frame), together with*

**Seaby (Allen William, 1867-1953).** Lapwings, *colour woodcut, unsigned, image size 21.5 x 21.5 cm (8 1/2 x 8 1/2 ins), sheet size 24.5 x 24 cm (9 1/2 x 9 1/2 ins), framed and glazed, plus*

**Richter (Heinrich, 1884-1981).** Abstract Female, 1965, *lithograph, signed, dated and numbered '10/50 Für Peter', sheet size 21 x 21.9 cm (8 1/4 x 8 5/8 ins), and one etching by Christof Seiz*

(2) £100 - £150

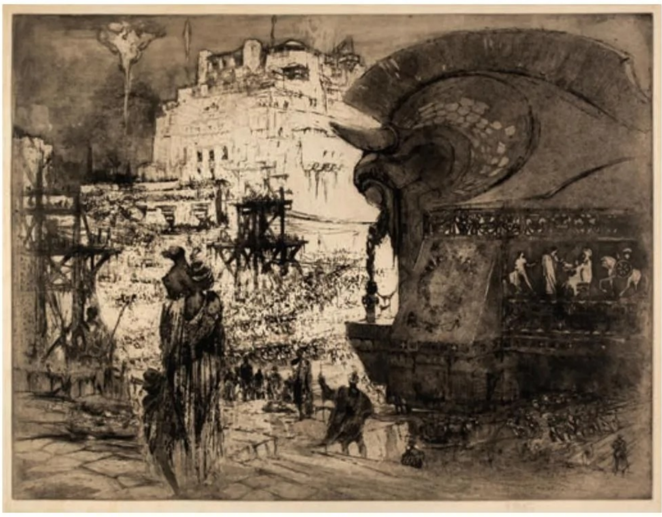


329* **Sickert (Walter Richard, 1860-1942).** Ennui (The Medium Plate), 1914/15, *etching on laid paper, with watermark of a unicorn and letters F J (probably F. J. Head), the rare first state, before all lettering, issued circa 1925 (the final state was advertised in 1929), signed and titled ink, slight diagonal paper flaw from the upper margin into the image, heavy mount stain, plate size 227 x 175 mm (9 x 6 7/8 ins), sheet size 305 x 220 mm (12 x 8 5/8 ins)*

Provenance: Collection of Sir Lawrence Gowing (1918-1991).

Bromberg 156 i/vi. The rare first state of one of Sickert's most famous prints, for which Bromberg lists only two impressions (Private Collection, formerly Sir Hugh Walpole, and Victoria & Albert Museum). An impression of the first state was exhibited at the Leicester Galleries exhibition of Sickert's prints in 1925.

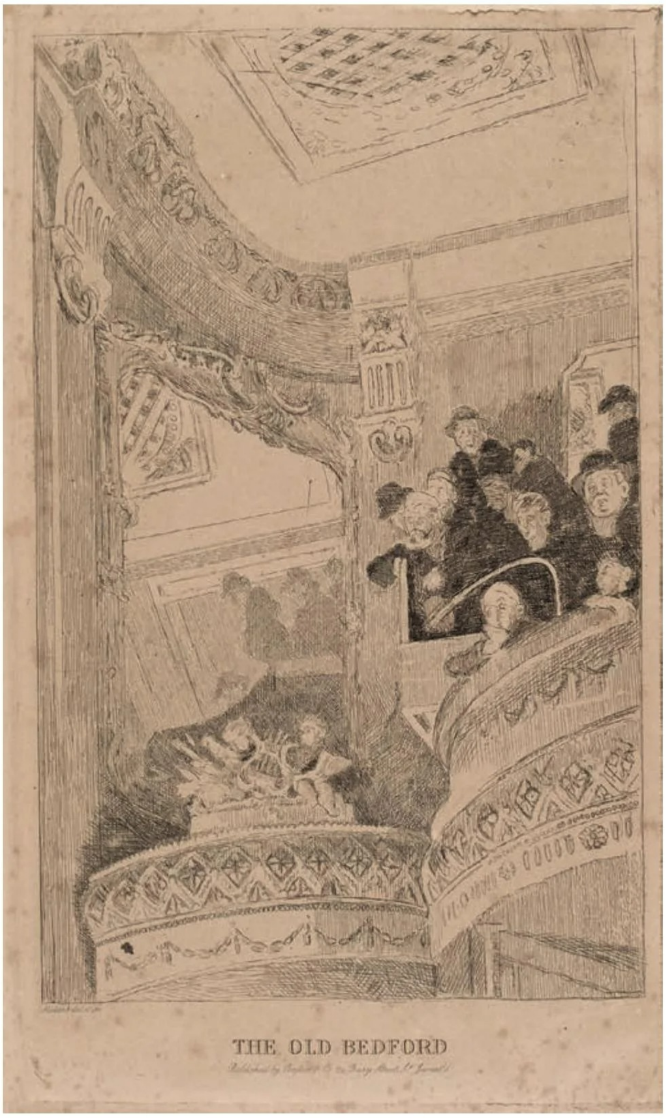
(1) £1,500 - £2,000



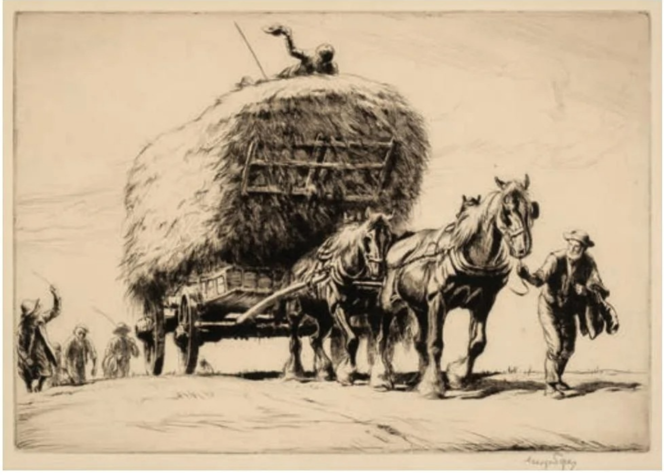
Lot 330

330* **Walcot (William, 1874-1943).** The Trojan Horse - Virgil's Aeneid II, 1914, *etching with aquatint on thick wove paper, published in an edition of 29 impressions, signed in pencil, mount stain to margins, some pale spotting, plate size 62.8 x 82.3 cm (24 3/4 x 32 3/8 ins), sheet size 66.3 x 86.3 cm (26 1/8 x 34 ins), hinge mounted*
Dickins 20; EH-L 35.
(1) £150 - £200

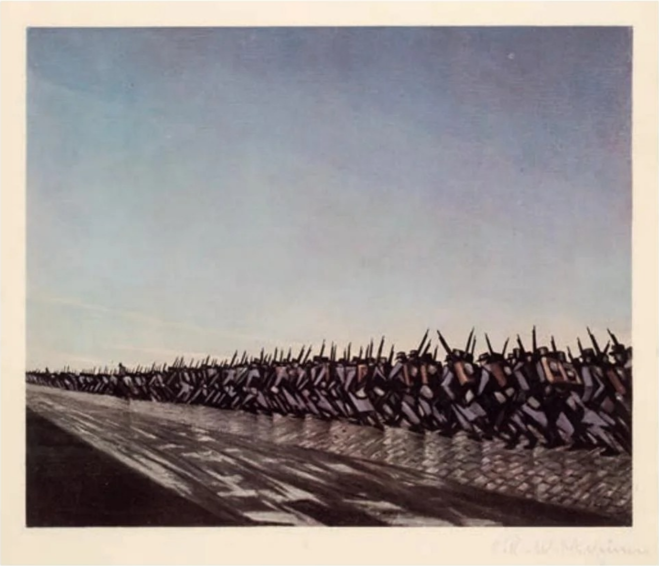
331* **Sickert (Walter Richard, 1860-1942).** The Old Bedford (The Large Plate), 1915, *etching on pale cream wove paper, the 4th state (of 12), some mount toning, hairline horizontal tear (without loss) to the upper right blank margin just below the platemark (approximately 4.5 cm), the plate printed slightly obliquely onto the sheet, plate size 265 x 156 mm (10 1/2 x 6 1/4 ins), sheet size 326 x 254 cm (12 7/8 x 10 ins), tab-mounted, framed and glazed*
Provenance: Collection of Sir Lawrence Gowing (1918-1991).
Bromberg 130 iv/xii.
(1) £600 - £900



Lot 331

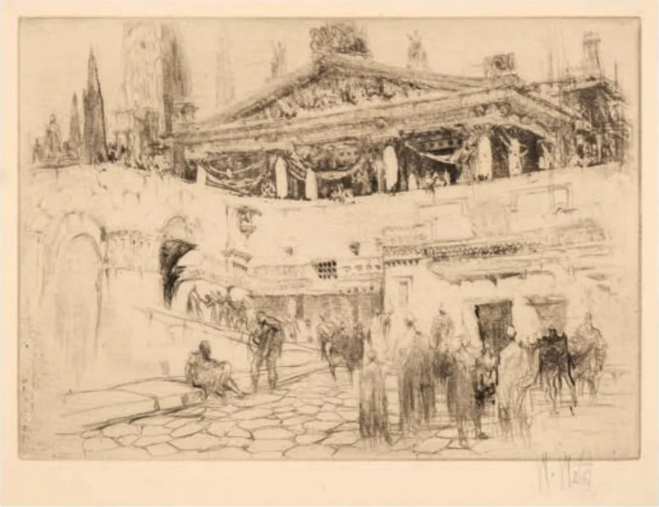


332* **Soper (George, 1870-1942).** Summer, the Last Load, *drypoint etching on pale cream wove paper, signed in pencil, laid down on backing card, and outer blank edges of the sheet with heavy glue residue, sheet size 29.5 x 42.5 cm (11 1/2 x 16 3/4 ins), framed and glazed with period printed label of James Connell & Sons., 47 Old Bond Street, London to verso, together with another by the same artist* Feeding Time, *drypoint etching, signed in pencil, 19.4 x 32 cm (7 5/8 x 12 5/8 ins), framed and glazed with period printed label of James Connell & Sons to verso, plus an etching of a river landscape by Joseph Knight (1837-1909), signed in pencil, framed and glazed, with period printed label of George Barm dealer in works of art, 69 Bradshawgate, Bolton to verso (frame size 58 x 48.5 cm)*
(3) £100 - £150



333* **Nevinson (Christopher Richard Wynne, 1889-1946).** Column on the March, 1917, *offset colour lithograph on thin wove, signed in pencil lower right, sheet size 287 x 220 mm (11.3 x 8.7 ins), as issued in the book Modern War Paintings by C.R.W. Nevinson, with an introductory essay by P. G. Konody, 1st edition, London: Grant Richards Ltd., 1917, monochrome plates, untrimmed, original green cloth-backed boards with printed paper title labels to upper cover and spine, one or two minor marks, in printed dustwrapper, some wear with loss to spine, otherwise in very good condition, 4to*

(1) £300 - £500

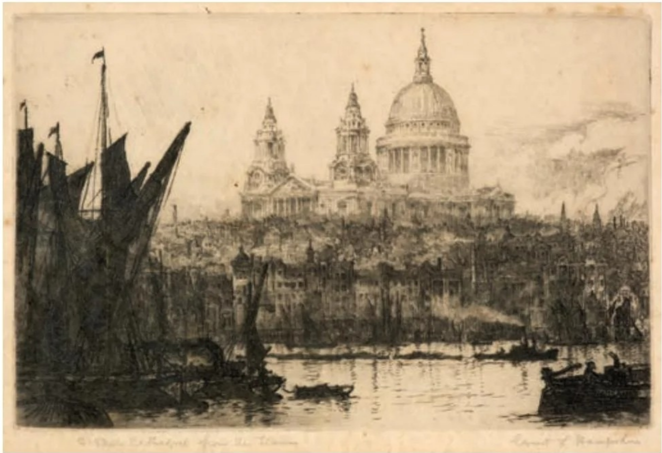


Lot 334

334* **Walcot (William, 1874-1943).** First Wooden Temple of Jupiter, 1918, *etching with drypoint and aquatint on cream wove paper, published in an edition of 100 proofs, signed in pencil, tiny foxing spot to upper plate edge, small brown mark to left margin, plate size 12.5 x 17.7 cm (5 x 7 ins), sheet size 22.8 x 28.2 cm (9 x 11 1/8 ins), mounted, together with* Emperor Hadrian entering Salonica, 1918, *etching with drypoint and rockerwork on cream wove paper, published in an edition of 150 proofs, signed in pencil, lightly toned, one pale foxing spot to right side, plate size 7.9 x 12.6 cm (3 1/8 x 5 ins), sheet size 22.6 x 27.8 cm (8 7/8 x 11 ins), mounted, plus* The Sacred Fair, Egypt, circa 1918, *etching with drypoint and aquatint on cream wove paper, published in an edition of 51 proofs, signed in pencil, lightly toned, two small brown spots (one to right side, one to lower edge), closed tear towards upper right corner (previously repaired on verso), plate size 15.9 x 22.8 cm (6 1/4 x 9 ins), sheet size 26.8 x 39.3 cm (10 1/2 x 15 1/2 ins), mounted, and* St. Peter's, Rome, 1919, *etching on cream wove paper, published in an edition of 246 impressions, signed in pencil, plate size 15.1 x 17.4 cm (6 x 6 3/4 ins), sheet size 42.6 x 30.3 cm (16 3/4 x 12 ins), mounted, plus* Villa Quintilii, 1921, *drypoint with etching and aquatint on cream wove paper, edition of 400 impressions, signed in pencil, lightly toned, some foxing spots, mainly to margins, plate size 18 x 25.4 cm (7 1/8 x 10 ins), sheet size 28.6 x 34.8 cm 11 1/4 x 13 3/4 ins), mounted*

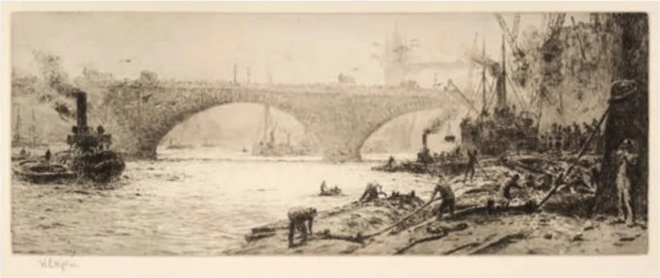
Dickins 47, 48, 27, 60 and 71; Elizabeth Harvey-Lee 68, 69, 42, 83 and 98, respectively.

(5) £200 - £300



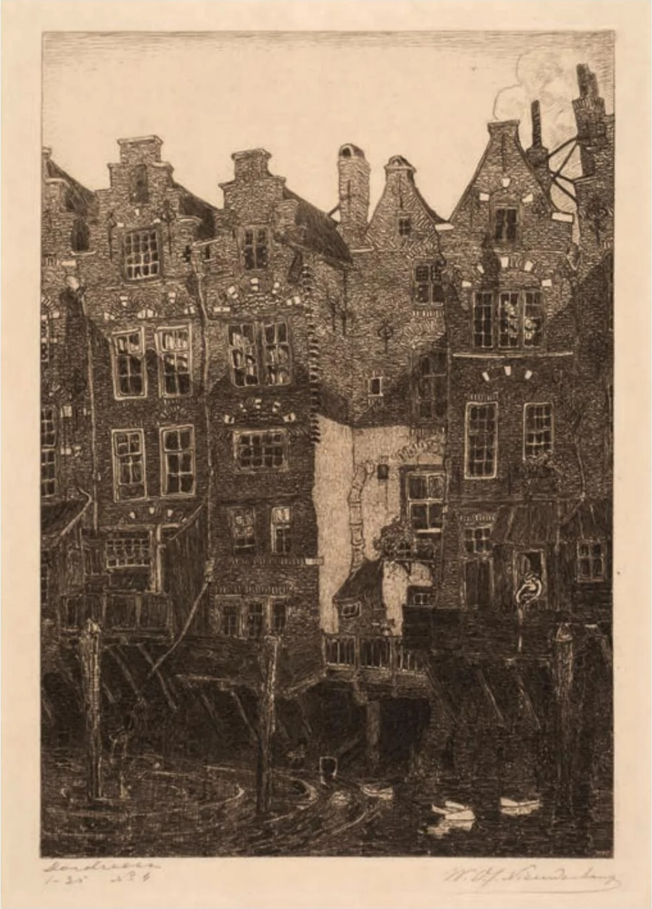
335* **Hampshire (Ernest Llewellyn, 1882-1944).** St. Paul's Cathedral from the Thames, *etching, signed and titled in pencil, light mount toning, plate size 150 x 230 mm, with margins, together with* Trafalgar Square, London, *etching, signed and titled in pencil, and three other etchings by Ernest Hampshire: Windsor Castle, York Minster, and Bath Abbey, all signed, plus one other small etching of Westminster by Maria Eaton, signed, all framed and glazed*

(6) £100 - £150



336* **Wyllie (William Lionel, 1851-1931).** London Bridge, *etching and drypoint on pale cream wove paper, signed in pencil lower left, plate size 124 x 327 mm (4 7/8 x 12 7/8 ins), 195 x 410 mm (7 3/4 x 16 ins), window-mounted*

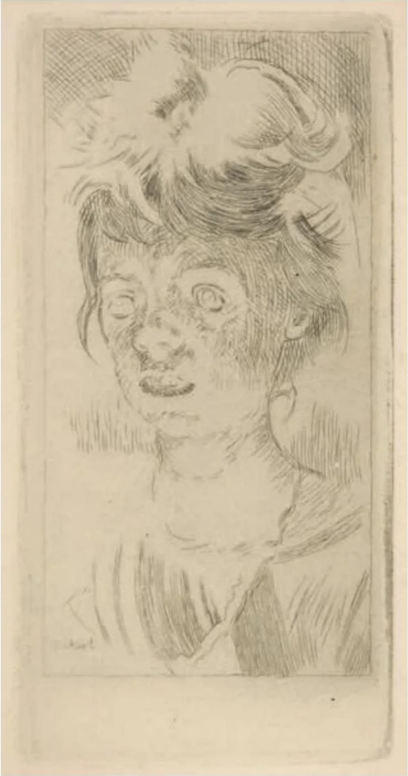
(1) £200 - £300



Lot 337

337* **Nieuwenkamp (Otto Wynand, 1874–1950).** View in Dordrecht, 1897, *from the set of six etchings by Nieuwenkamp and Johannes Graadt van Roggen (1867-1959), etching on wove paper, a very good impression printed in brown-black, printing with atmospheric contrasts, signed in pencil, titled 'Dordrecht' and numbered 1-35 No 4, with the blindstamp of the publisher P.J. Zürcher, The Hague, with margins, adhered to the backing board towards the sheet edges, generally in good condition, plate size 28.3 x 20.3 cm (11 x 8 ins), sheet size 40.3 x 30.5 cm; together with Armand Guillaumin (1841–1927), Vue prise de Saardam, etching printed in red and olive green, from the1906 first edition of "Histoire des Peintres Impressionnistes" by Theodore Duret, published by Floury, Paris; Jozef Israëls (1824-1911), The Odd Couple, 1873, two impressions, etchings on Arches laid paper (one with a partial Arches watermark), and Charles West Cope, Hush, 1878, etching on laid paper, a very good proof impression before letters, signed in pencil (the etching was published by The Etching Club, 1879); and Hope Deferred, 1877, etching on laid paper, a very good impression, signed in pencil, both with wide margins, largest sheet size 44 x 29 cm*

(6) £150 - £200

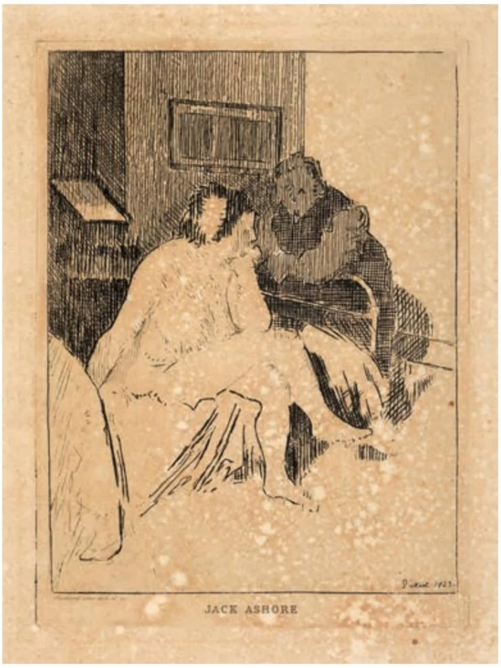


338* **Sickert (Walter Richard, 1860-1942).** Cicely Hey (The Small Plate), circa 1923, *etching, the second state (of 2), plate size 145 x 73 mm, framed and glazed, with Ernest Brown & Phillips, Ltd. The Leicester Galleries label to verso*

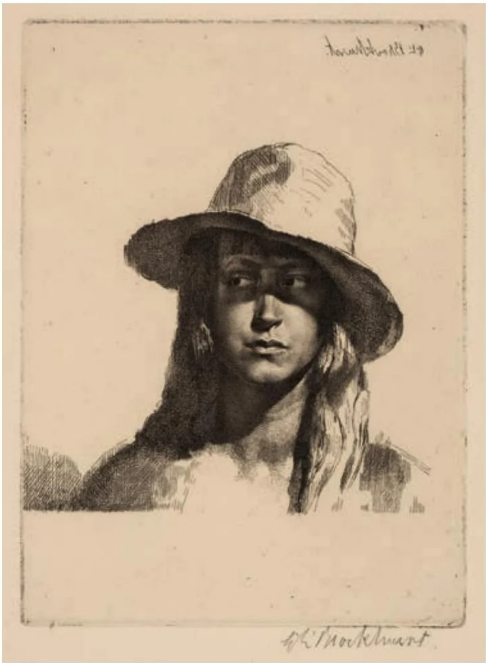
Provenance: Collection of Sir Lawrence Gowing (1918-1991).

Bromberg 212, II/II.

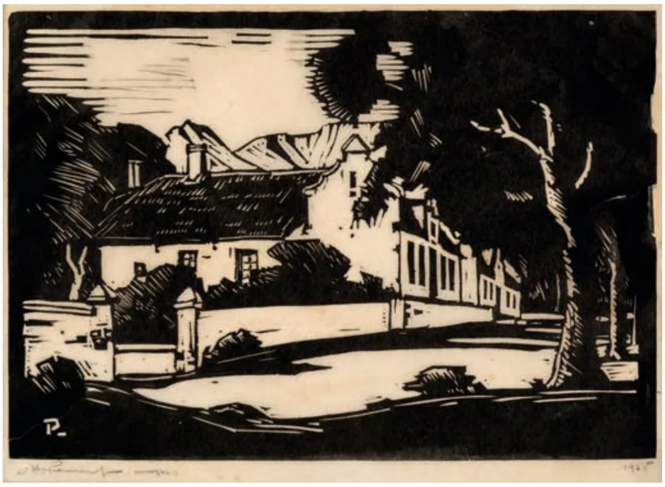
(1) £400 - £600



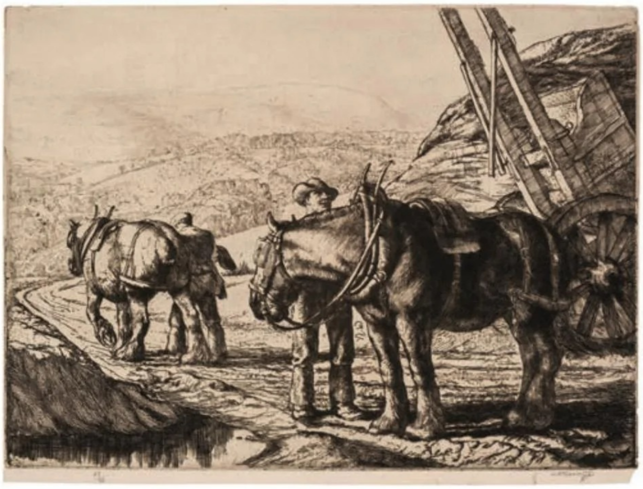
339* **Sickert (Walter Richard, 1860-1942).** Jack Ashore (Small Plate), 1923, *etching on laid paper, plate size 181 x 134 mm (7 1/8 x 5 1/4 ins), some overall brown discolouration from backing board, sheet size 29 x 21.5 cm (11 1/2 x 8 1/2 ins), framed and glazed*
Provenance: Collection of Sir Lawrence Gowing (1918-1991).
Bromberg 214, ii/ii.
(1) £200 - £300



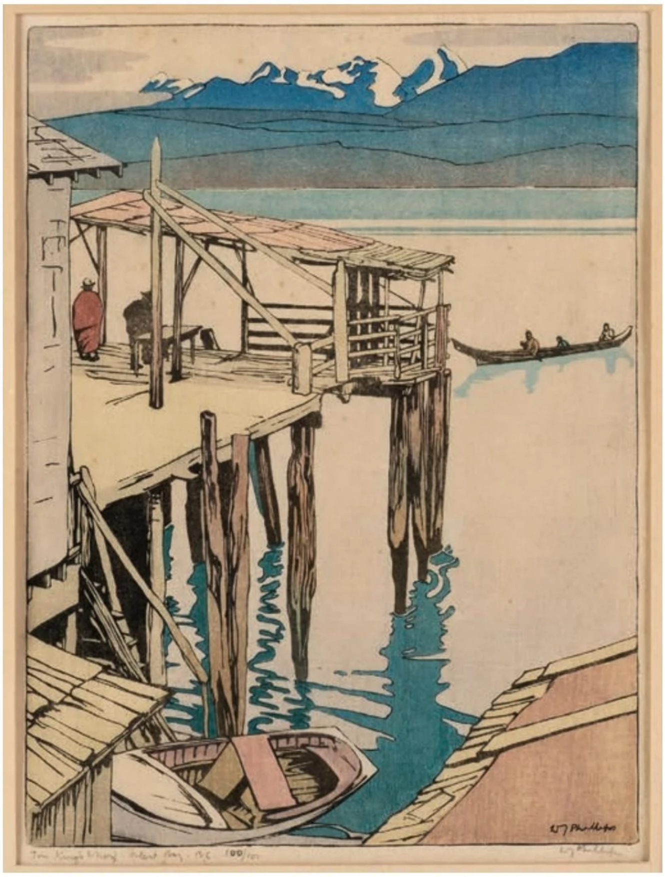
340AR* **Brockhurst (Gerald Leslie, 1890-1978).** Corinne, 1925, *etching on cream laid paper, one of 106 proofs of the fifth state published December 1925, signed in pencil, plate size 139 x 102 mm (5.5 x 4 ins), sheet size 286 x 211 mm (11.25 x 8.3 ins)*
Wright 50 v/v & 14. Fletcher 50 & 14.
(1) £200 - £300



341* **Pierneef (Jakob Hendrik, 1886-1957).** Bolandse Plaas, Krommerivier, 1925, *linocut on thin japan tissue, signed and dated 1925 in pencil, hairline horizontal tear to the image lower left (without loss), light creases, mounted to sheet edges with short strips of masking tape, image size 138 x 201 mm, sheet size 155 x 202 mm, framed and glazed with printed label to verso of Woodart, 70 Salt River Rd., Woodstock, Cape Town to verso*
Nilant (F.E.G.) *Die Hout- en Linosneë van J. H. Pierneef*. (Cape Town: A .A. Balkema, 1974), 16.
Famous for his linocut views depicting Cape Dutch architecture, South African artist Pierneef kept the majority of his blocks and pulled impressions on demand. This helps to explain the sometimes differing dates inscribed by the artist on different impressions of the same work.
(1) £300 - £500



342AR* **Tunnicliffe (Charles Frederick, 1901-1978).** The Old Quarry Road, 1926, *etching, a very good impression, on laid paper, signed in pencil and numbered 62/75, with a small margin at bottom, otherwise trimmed to the platemark, slight discolouration verso, generally in good condition, sheet size 23 x 30.2 cm (9 x 11 7/8 ins)*
(1) £150 - £200

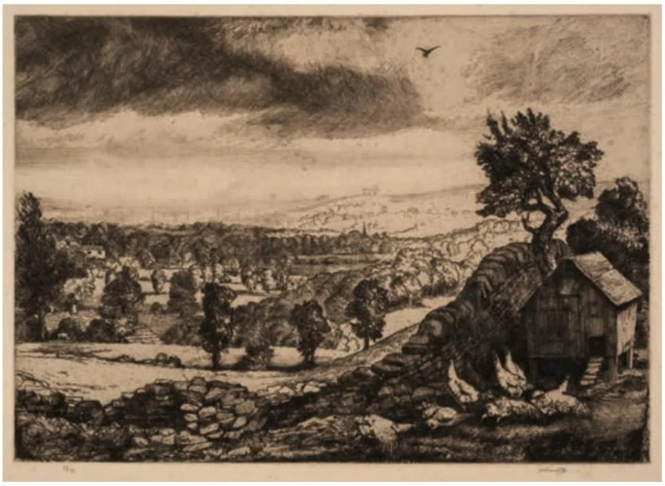


343* **Phillips (Walter Joseph, 1884-1963).** Jim King's Wharf, Alert Bay, British Columbia, 1927, *colour woodcut on japan paper, signed, titled and numbered 100/100 in pencil to lower margin, image size 27.5 x 20.5 cm (10 7/8 x 8 1/8 ins), period frame, glazed, with label to verso of Aldridge Bros. Art Dealers Picture Restorers and Frame Makers, The Little Gallery, Worthing, frame size 52 x 40 cm*

Anglo-Canadian artist Walter Joseph Phillips was born in Lincolnshire, and studied at the Municipal School of Art in both Birmingham and Great Yarmouth. In 1913 he emigrated to Winnipeg, where he found employment as a teacher. By 1917, he had begun to experiment with the colour woodcut, eventually publishing *The Technique of the Colour Woodcut* in 1926. The following year Phillips made his first trip to the west coast of British Columbia, visiting Alert Bay and Village Island.

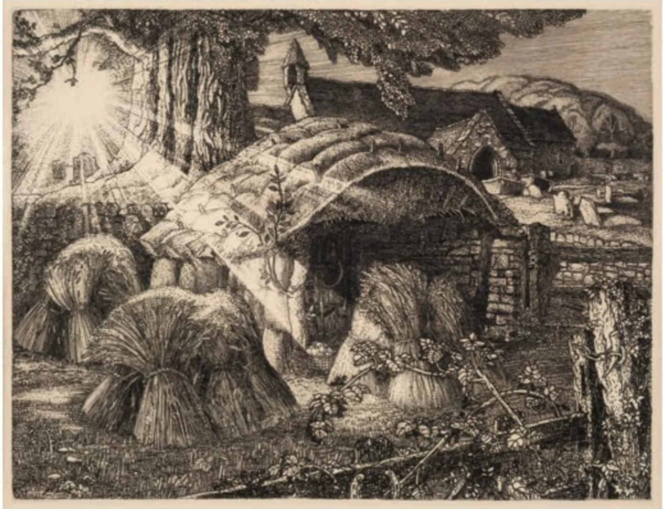
In his unpublished manuscript entitled *Wet Paint* (available at wjphillips.ca/wet-paint), the artist describes the present work: `some of the coastal steamers tie up at the end of this crazy wharf, and discharge consignments of groceries and other articles of commerce, for the genial Chinese merchant Jim King, whose store stands at the shore end of it. The tide races along Johnstone Straight between the shore and Vancouver Island, whose snow-capped peaks may be seen in the distance. An Indian dug-out canoe is passing - admire its graceful lines. Gasoline-driven fishing boats - trollers and seiners, tramp steamers and launches pass us frequently, and the big liners that ply between the great southern ports of Alaska, at regular intervals. It has become a busy sea-way. The composition does not present any feature of outstanding interest. The canoe was introduced for balance, and to help lead the eye to the end of the wharf, which is the focal point. A distant island is connected with the wharf on the picture plane by intrusive lines and parts, and the vertical direction of the piles merges gradually into the horizontal by virtue of their spreading reflections.'

(1) £1,000 - £1,500



344AR* **Tunnicliffe (Charles Frederick, 1901-1979).** The Kestrel, 1927, *etching with drypoint on laid paper, from the published edition of 75 impressions, signed and numbered 32/75 in pencil, plate size 253 x 358 mm (10 x 14 1/8 ins), sheet size 285 x 405 mm (11 1/4 x 16 ins)*

(1) £300 - £500

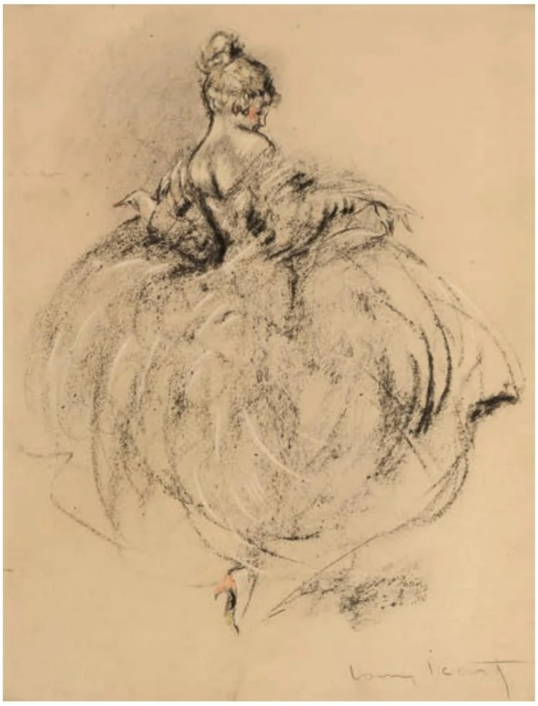


345AR* **Tanner (Robin, 1904-1988).** Martin's Hovel, 1927, *etching on pale cream heavy wove paper (with partial blindstamped title visible to extreme lower right blank corner for the Robin Tanner Memorial Portfolio), likely to have been issued by Merivale Editions in 1989, but an unnumbered impression aside from the published edition of 100, artist's name and date etched in the image lower left, plate size 16 x 18.8 cm (6.4 x 7.5 ins), sheet size 29.5 x 34.7 cm (11 5/8 x 13 5/8 ins), framed and glazed (42.4 x 43.2 cm)*

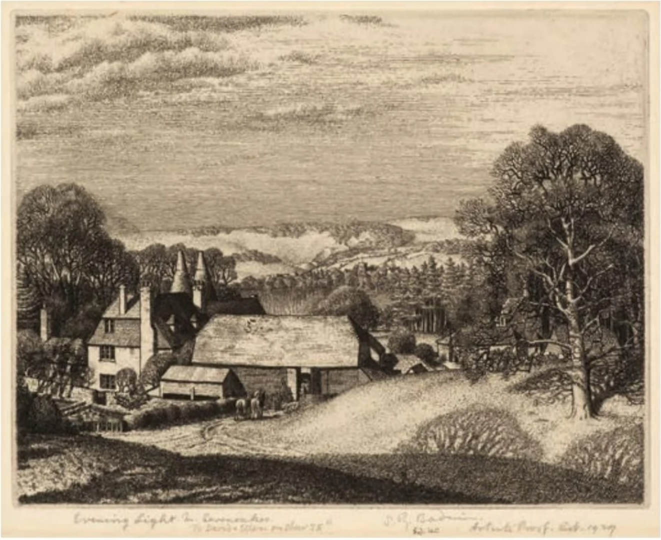
Garton 3.

According to Garton the hovel is based on a farm building in Allington near Chippenham. As with most of Tanner's work the image is an amalgamation of studies including Saint Nicholas Church at Biddestone, the gate with a cowhorn fastening in Upper Castle Combe and a tree on a ha-ha wall in Corsham.

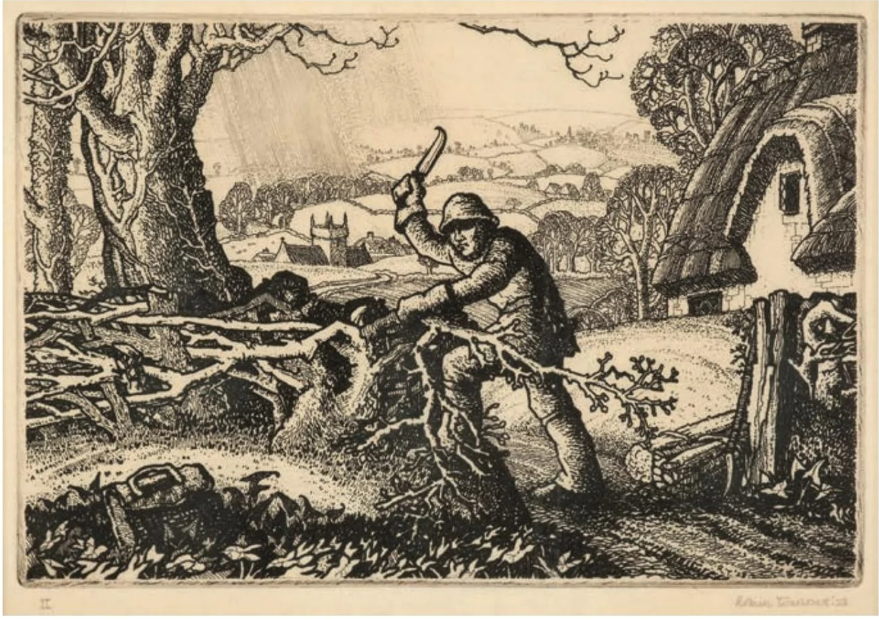
(1) £200 - £300



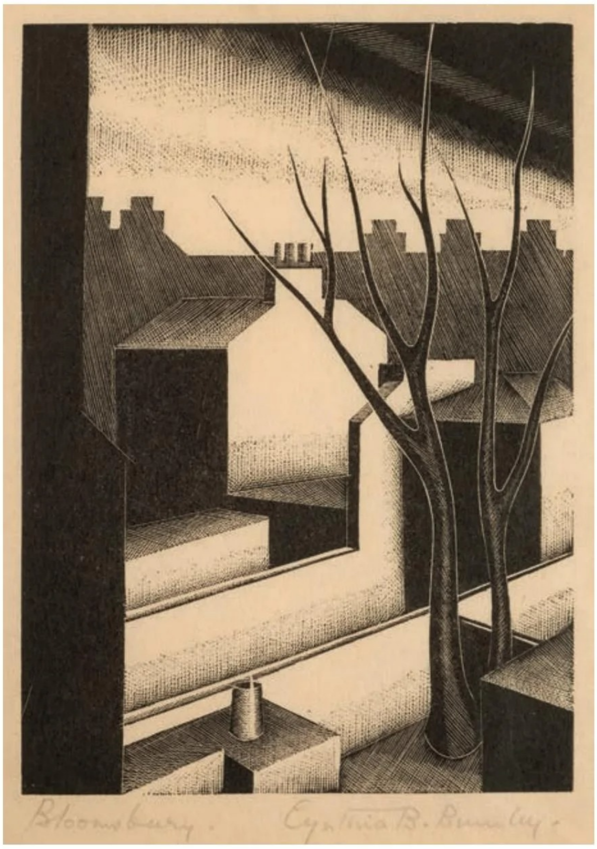
346* **Icart (Louis, 1888-1950).** Danseuse, from Dessins de Louis Icart, circa 1928, *offset lithograph printed in black, white and pink on buff paper, signed in pencil, apparently in good condition, unexamined out of the frame, 44.5 x 34.2 cm (17 1/2 x 13 3/8 ins), framed and glazed (71 x 60 cm)*
(1) £150 - £250



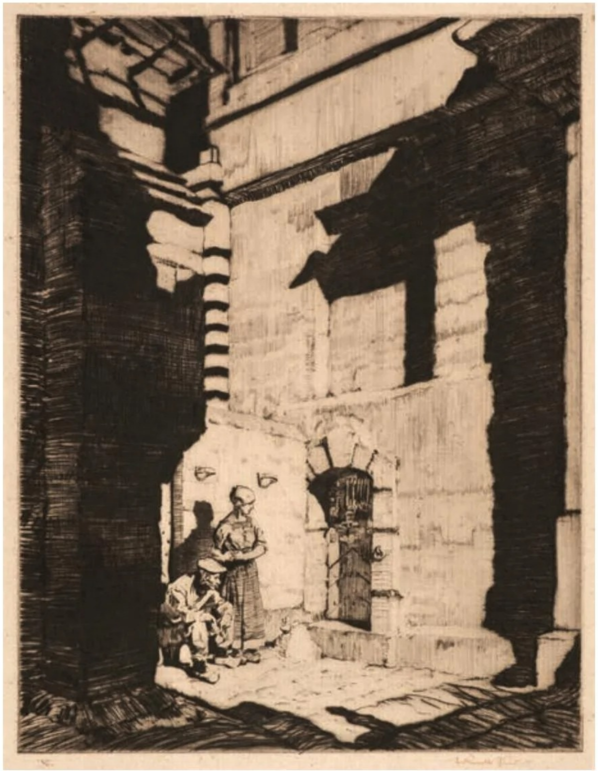
348AR* **Badmin (Stanley Roy, 1906-1989).** Evening Light, near Sevenoaks, 1929, *etching on laid paper, a fine artist's proof on antique Dutch laid paper (watermarked with shield and 'Charles I'), aside from the edition of 40 published by XXI Gallery, signed and titled in pencil, additionally inscribed by him 'To David & Mary on their 25th', plate size 130 x 166 mm (5.1 x 6.5 ins), sheet size 222 x 270 mm (8 7/8 x 9 5/8 ins), framed and glazed, with label to verso (by the artist) giving the title of the work as 'Evening Light (near Sevenoaks & Riverhead)', and artist's name, publication details, further inscribed 'To David & Ellen Downey on their 25th Anniversary'*
Beetles 16.
(1) £300 - £500



347*AR* **Tanner (Robin, 1904-1988).** Wiltshire Hedger, 1928, *etching on cream laid paper, a fine, rich impression of the rare first state (of three), before the vertical shading on the façade of the house and the bank before it, signed and dated '28 in pencil lower right, and numbered II in roman numerals lower left, mount-stained, the full sheet, small squares of brown gummed paper to outer corners verso, plate size 100 x 148 mm, sheet size 198 x 266 mm*
Garton 7.
The second state was published by Nicholson in an edition of 50 in 1928, while the third state was published in an edition of 12 much later by Garton & Cooke. Another impression of the first state, numbered XVI in roman numerals (as here), was sold in these rooms on 23 July 2021, lot 456.
(1) £1,500 - £2,000



Lot 349



Lot 350

349* **Burnley (Cynthea B., 1900-1964).** Bloomsbury, 1929, *wood engraving on fine japan paper, this impression unnumbered (there was an edition of 35 signed impressions), signed and titled in pencil to lower margin, image size 156 x 112 mm (6 1/8 x 4 3/8 ins), sheet size 205 x 167 mm (8 x 6 1/2 ins), framed and glazed*

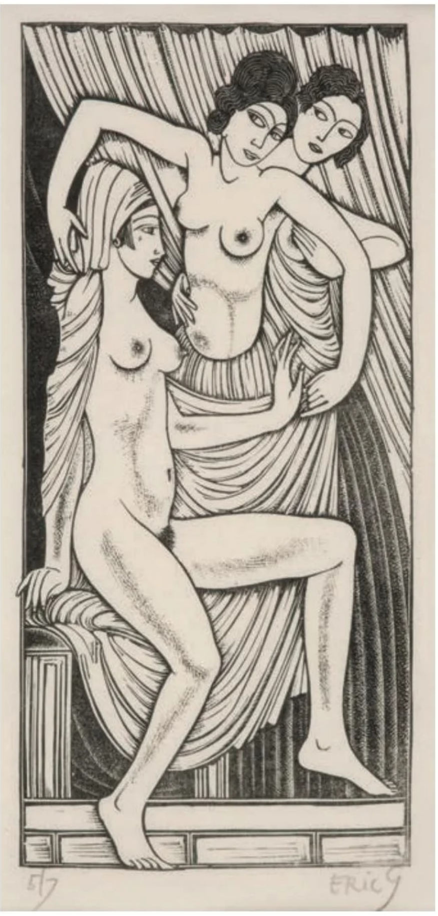
Cynthea Burnley was born in Bradford and studied sculpture at the Royal College of Art, graduating in 1931. She exhibited at the Society of Wood Engravers and the Redfern Gallery, London.

(1) £150 - £200

350AR* **Flint (William Russell, 1880-1969).** Doorway, Concarneaux, 1929, *drypoint etching on pale cream laid paper, signed in ink, and numbered XI to lower margin, plate size 25 x 19.5 cm (9.75 x 7.7 ins), sheet size 33 x 25.5 cm (13 x 10 ins), framed and glazed, with period gallery label for the Fine Art Society, dated 29-8-1934*

Wright 19, v.

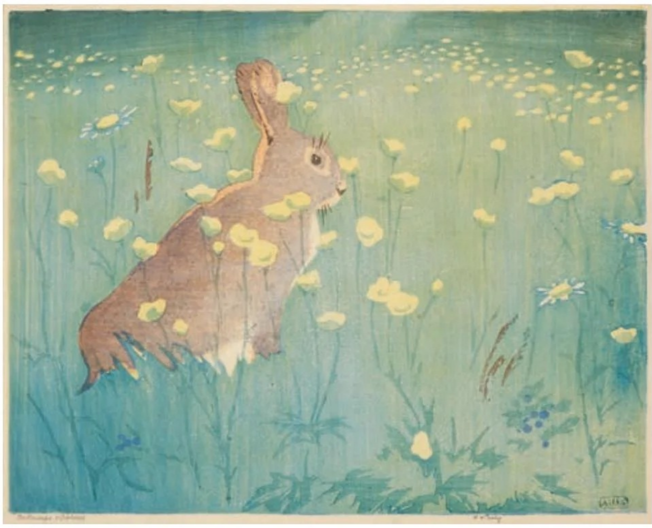
(1) £100 - £150



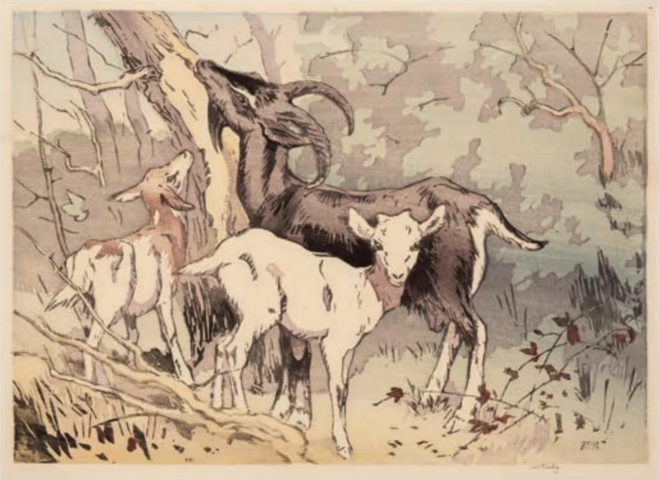
351* **Gill (Eric, 1882-1940).** Ecce Tu Pulchra Es (from Canticum Canticorum), 1929, *copper engraving on thin laid paper, first state, signed in pencil to lower right, numbered 5/7, plate size 14.4 x 6.6 cm (5 5/8 x 2 1/2 ins), sheet size 17.4 x 10 cm (6 7/8 x 4 ins), framed and glazed 37 x 26.5 cm, '1st state' inscribed to sheet verso.*

Physick 614.

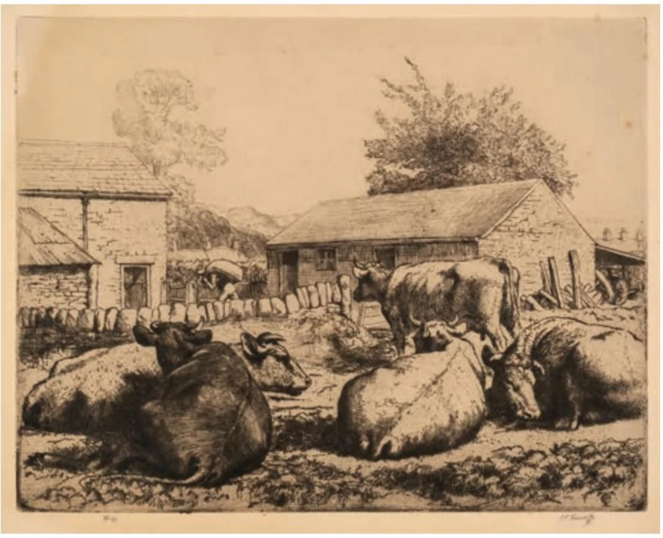
(1) £200 - £300



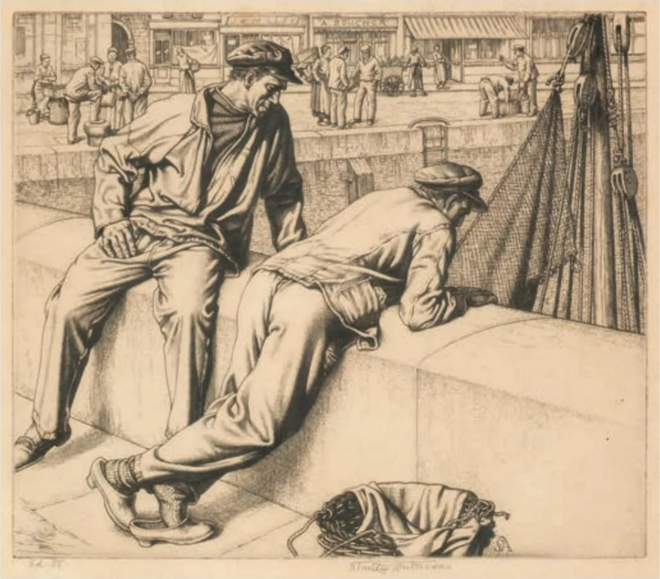
352AR* **Seaby (Allen William, 1867-1953).** Buttercups and Daisies, *colour woodcut, titled and signed in pencil to lower margin, image size 19.7 x 25 cm (7 3/4 x 9 7/8 ins), framed and glazed (42.5 x 52.5 cm)*
Purchased from Garton and Cooke in April 1988, thence by descent.
(1) £150 - £200



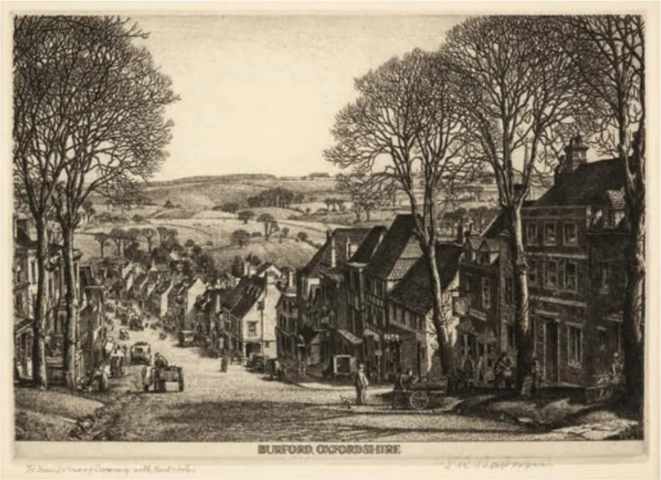
353AR* **Seaby (Allen William, 1867-1953).** Goat with Two Kids, *colour woodcut on wove paper, signed in pencil, faintly toned, couple of pale fox spots, image size 22 x 31.1 cm (8 3/4 x 12 1/4 ins), sheet size 24.3 x 34.1 cm (9 1/2 x 13 1/2 ins), hinge mounted*
(1) £150 - £200



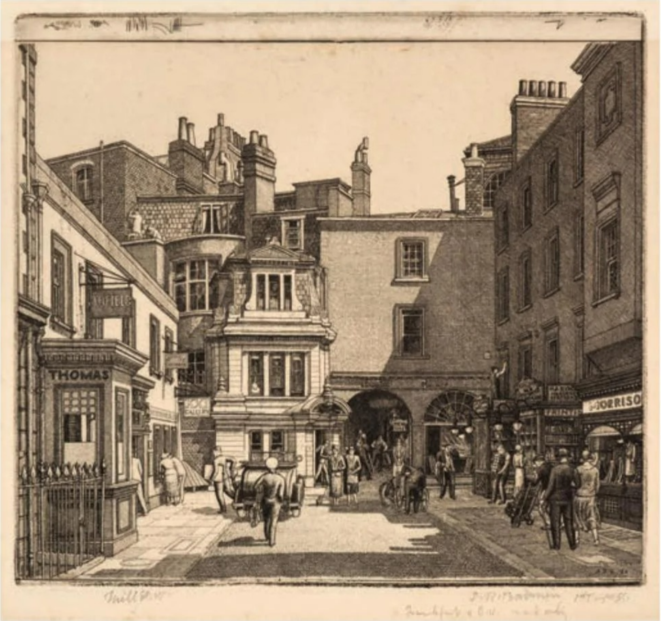
354* **Tunnicliffe (Charles Frederick, 1901-1979).** The Pasture Gate, *etching on thin wove paper, from an edition of 75 impressions, signed and numbered 28/75 in pencil, light mount stain, minor loss to extreme upper left and right blank corners, plate size 223 x 284 mm (8 4/5 x 11 1/5 ins), sheet size 255 x 317 mm (10 x 12 1/2 ins), together with two other 20th-century prints: The Crane, by Lionel Lindsay, wood engraving, issued in an edition of 100 proofs, signed in pencil, and Discretion is the Better Part of Valour, by J. R. G. Exley, etching, signed and inscribed 'To Mr Short', both mounted*
(3) £300 - £400



355AR* **Anderson (Stanley, 1884-1966).** Between Tides, Dieppe, 1931, *copper line engraving, on thick cream wove paper, signed in pencil, inscribed 'Ed: 85', titled 'Between Tides. Line Engraving. Editions 85 proofs -', by the artist in the lower margin, mount-stained, plate size 18.5 x 21.5 cm (7 1/4 x 8 1/2 ins), sheet size 28 x 36 cm (11 x 14 1/4 ins), framed and glazed 42.5 x 44 cm.*
Meyrick & Heuser 195.
(1) £200 - £300

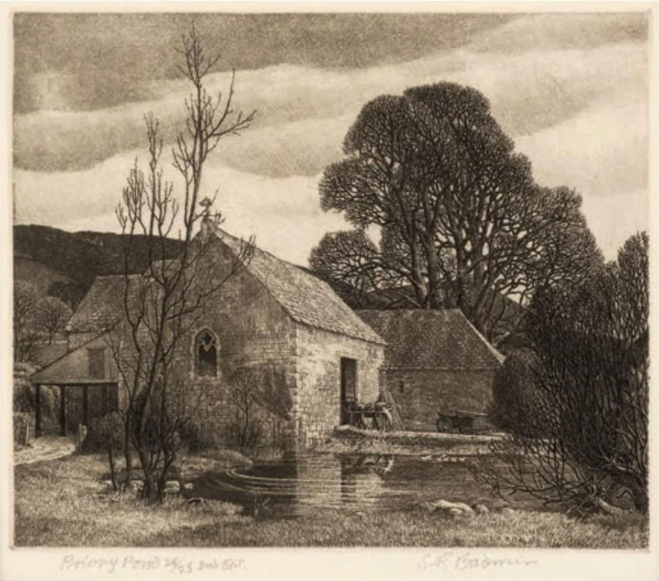


356AR* **Badmin (Stanley Roy, 1906-1989).** Burford, Oxfordshire, 1931, *etching on laid paper (indistinctly watermarked), an artist's proof (aside from the edition of 45 published by the Twenty One Gallery), signed and inscribed "To David & Mary Downey with best wishes" in pencil, plate size 137 x 194 mm (5 3/8 x 7 3/8 ins), sheet size 200 x 260 mm*
Beetles 25.
(1) £400 - £600

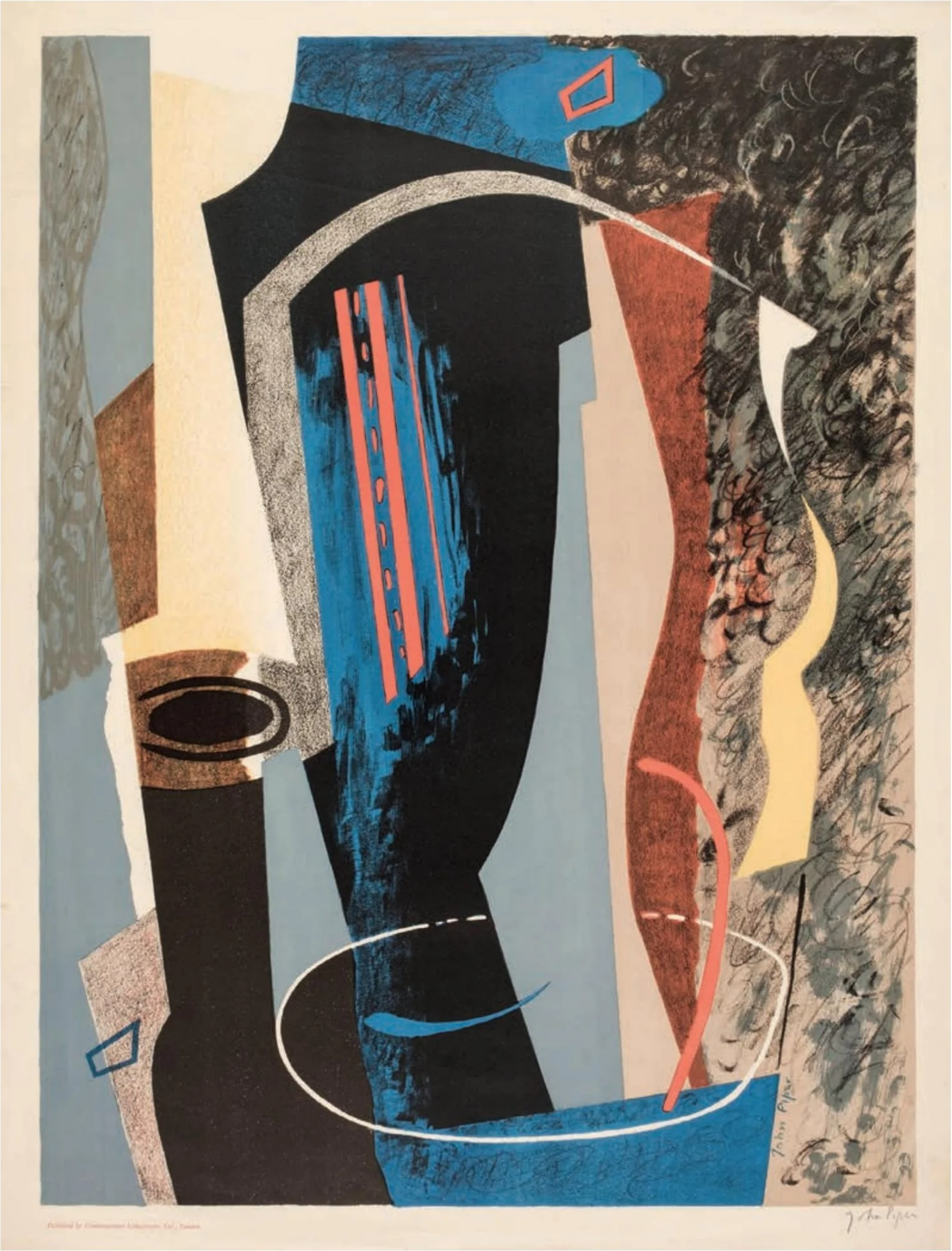


Lot 357

357AR* **Badmin (Stanley Roy, 1906-1989).** Mill Street W, 1932, *etching on Basingwerk Parchment wove paper, with margins, signed and titled in pencil, and additionally inscribed "1st T - 1st St., Frankfort & B.V. , one ed. only", and further inscribed by the artist to lower blank margin "1.1. May 20th 1937", plate size 155 x 170 mm (6 1/5 x 6 4/5 ins), sheet size 220 x 283 mm, hinged to top margin of mount, framed and glazed*
Beetles 33.
Illustrated in Fine Prints of the Year 1932. Issued by the Twenty One Gallery in an edition of 25 impressions in 1932. The present work is a trial proof, apparently printed by the artist in 1937, and very likely given as a present to David and Mary Downey, related to Badmin by marriage. The Twenty One Gallery on Mill Street was bombed during the Second World War, and the street is now a continuation of Savile Row. According to the artist, the man entering the gallery in the scene is a self portrait.
(1) £500 - £700



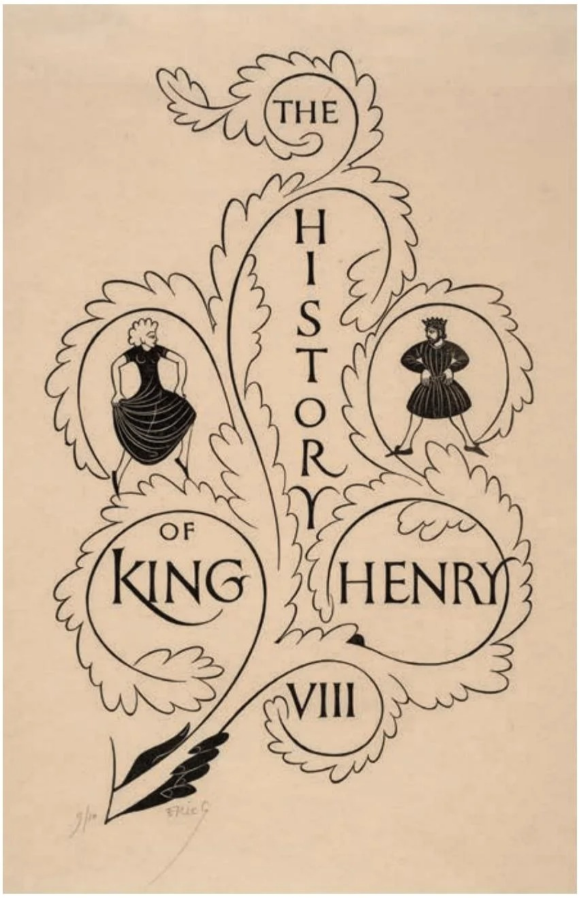
358AR* **Badmin (Stanley Roy, 1906-1989).** Priory Pond, 1932, *etching on laid paper, watermarked L.& CIE (FRANCE), signed, titled and additionally inscribed to lower blank margin Priory Farm Kingstanley Glos., and marked 2nd state, a rich, delicate impression, plate size 132 x 157 mm (5.2 x 6.2 ins), sheet size 214 x 216 mm (8.4 x 8.5 ins)*
Beetles 32.
Priory Pond is near Kingstanley, Stroud, Gloucestershire. The subject of this etching is the Saxon barn at Priory Farm, Leonard Stanley, Gloucestershire. The first edition and records were lost in the war but the plate survived.
(1) £300 - £500



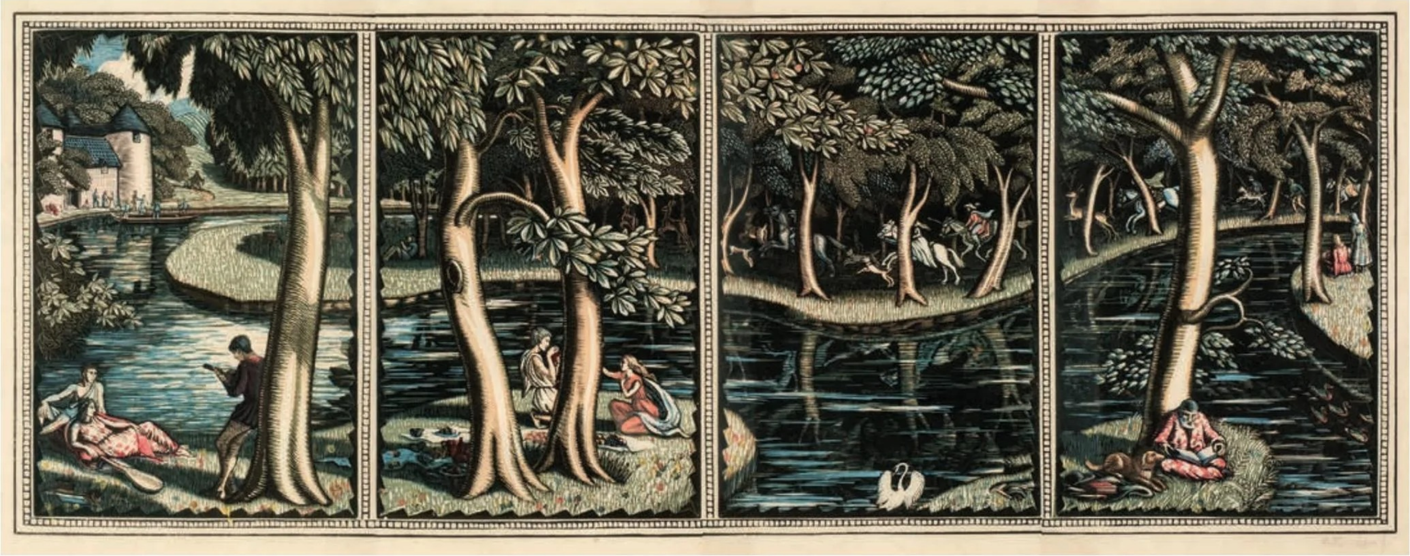
359AR* **Piper (John, 1903-1992).** Abstract Composition, 1936, *colour lithograph, printed by Curwen Press, and published by Contemporary Lithographs, signed, image size 61 x 46 cm (24 x 18 1/8 ins), sheet size 67.5 x 50.5 cm (26 1/2 x 19 7/8 ins)*
Levinson 7.
(1) £1,000 - £1,500

360* **Gill (Eric, 1882-1942).** Title page, Henry's Doubts, and one other..., from King Henry VIII, 1937, *3 wood engravings on thin pale cream wove paper, each signed and numbered 9/10, 2/10, and 2/10 respectively, 345 x 235 mm, window-mounted*
Physick 925-7.
Gill made six wood engravings to illustrate Shakespeare's King Henry VIII which were published by the Limited Editions Club in 1939 in an edition of 1950 copies. The present works are from the separate edition of only ten impressions, each of which is numbered and signed by the artist.
(3) £300 - £500

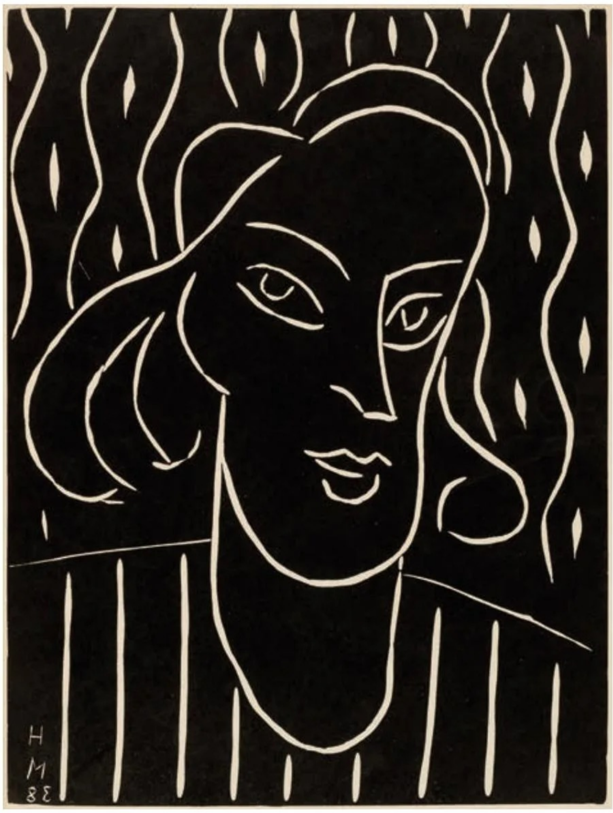
361AR* **Raverat (Gwendolen, 1885-1957).** The Golden Age, 1937, *wood engraving printed in colours on four conjoined sheets of thin wove paper, an artist's proof, aside from the published edition of 68 impressions, signed, image size 203 x 540 mm (8 x 21 1/4 ins), with margins, sheet size 235 x 568 mm, framed and glazed (unexamined out of frame)*
Selborne & Newman (1996) 479. Rare. No impression of this spectacular pastoral colour wood engraving recorded at auction.
(1) £700 - £1,000

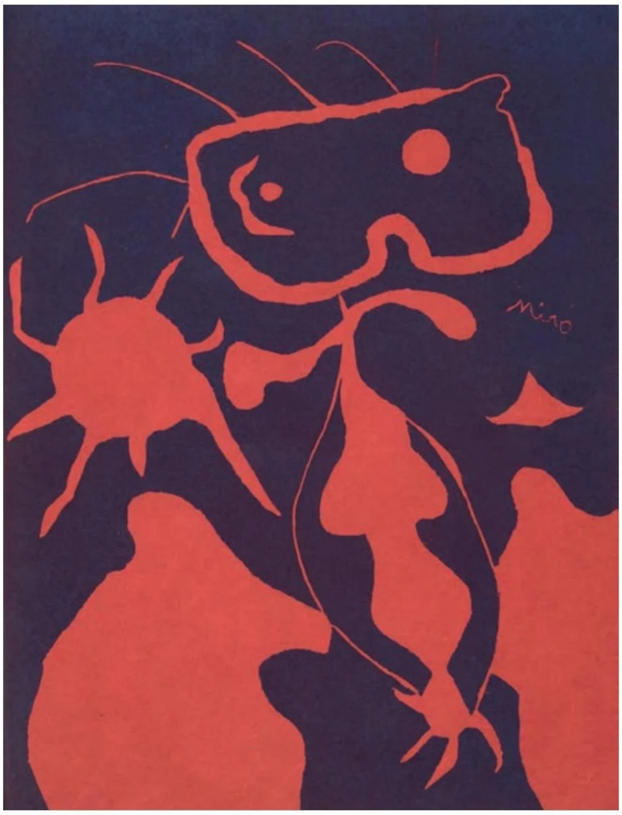


Lot 360



Lot 361



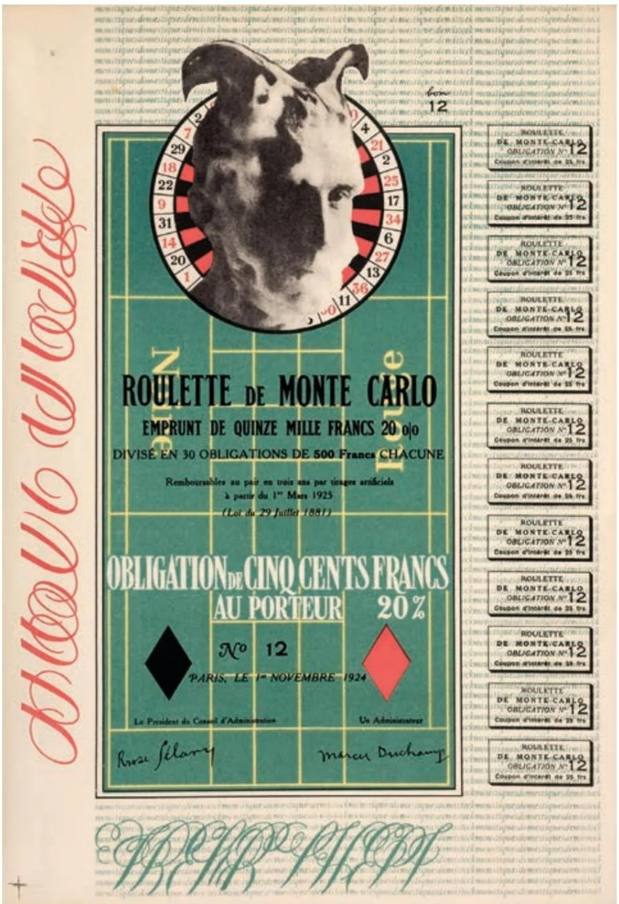


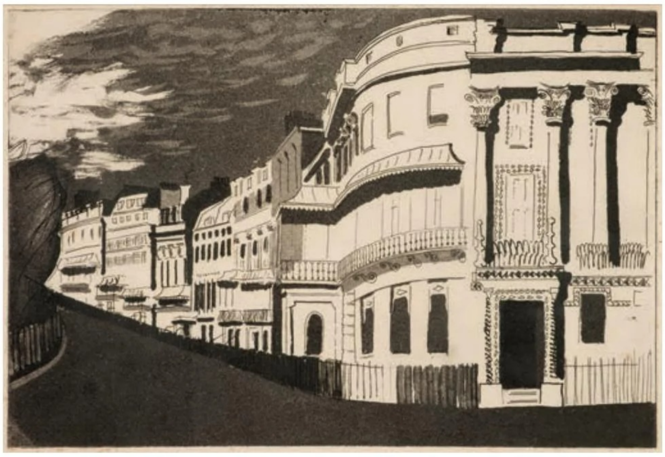
362 **Various Artists.** Xxe Siecle, number 4, edited by G. di San Lazzaro, Paris: Chroniques du Jour, Christmas 1938, *two colour lithographs: Marcel Duchamp (Obligation pour la Roulette de Monte Carlo) and Max Bill (Variation 13), and 8 colour linocuts: Henri Matisse (Teeny), Henri Laurens (Les Poissons), Joan Miro (Personnage au Soleil), Jean Arp (Constellations), Magnelli, De Chirico (Cabina Misteriosa), Helion and Zadkine (the latter supplied twice in this copy), the De Chirico printed to both sides of the pale blue sheet (recto in yellow and verso in red), monochrome illustrations, light marks to first and last leaves, original printed wrappers, lightly rubbed and marked, large 4to (32 x 25 cm)*

Schwarz 406 (Duchamp); Duthuit 723 (Matisse); Dupin 40 (Miro).

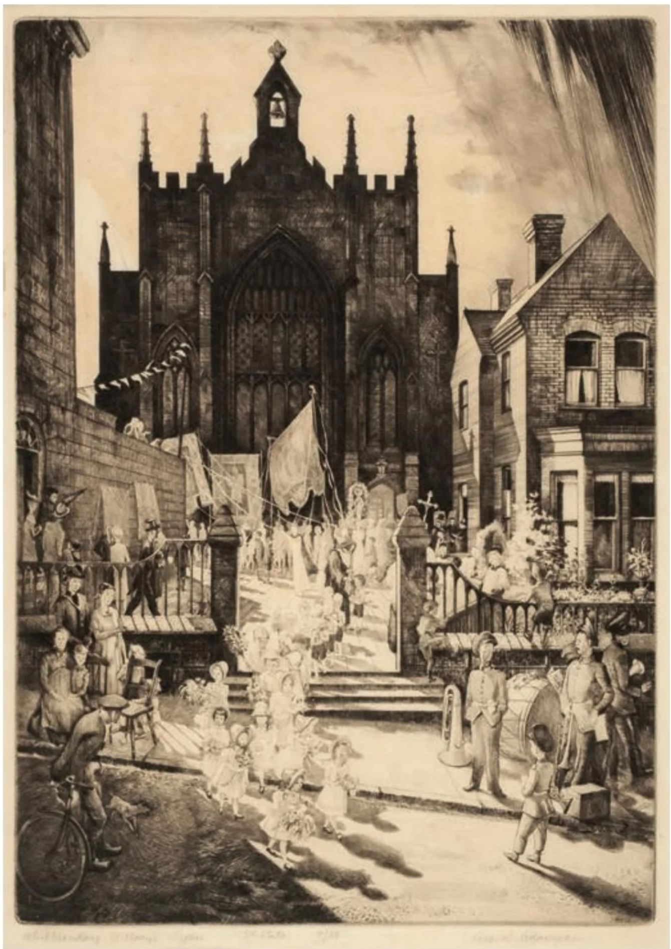
Vingtieme Siecle was founded and published by Gualtiero di San Lazzaro, journalist, art critic and dealer. From 1938 to 1939 5 issues of the magazine were issued, the last being a double number (5/6). Publication resumed after the war in 1951 with a new series. Approximately 1000 to 1200 copies of this number were issued.

(1) £1,000 - £1,500


ROULETTE DE MONTE CARLO
EMPRUNT DE QUINZE MILLE FRANCS 20 0/0
DIVISÉ EN 30 OBLIGATIONS DE 500 Francs CHACUNE
OBLIGATION DE CINQ CENTS FRANCS AU PORTEUR 20%
No 12
PARIS, LE 1er NOVEMBRE 1924
Noire
Rouge
ROULETTE DE MONTE-CARLO OBLIGATION No 12



363AR* **Piper (John, 1903-1992).** Kemp Town [from Brighton Aquatints], 1939, *uncoloured aquatint, plate size 188 x 276 mm (7 3/8 x 10 7/8 ins), sheet size 253 x 390 mm, with autograph presentation note from the artist to Lawrence Gowing, on Fawley Bottom Farmhouse letterhead paper, dated 19 vii 84 'Dear Lawrence, I found one of these & send it with love, Ever John', framed and glazed together*
(1) £200 - £300



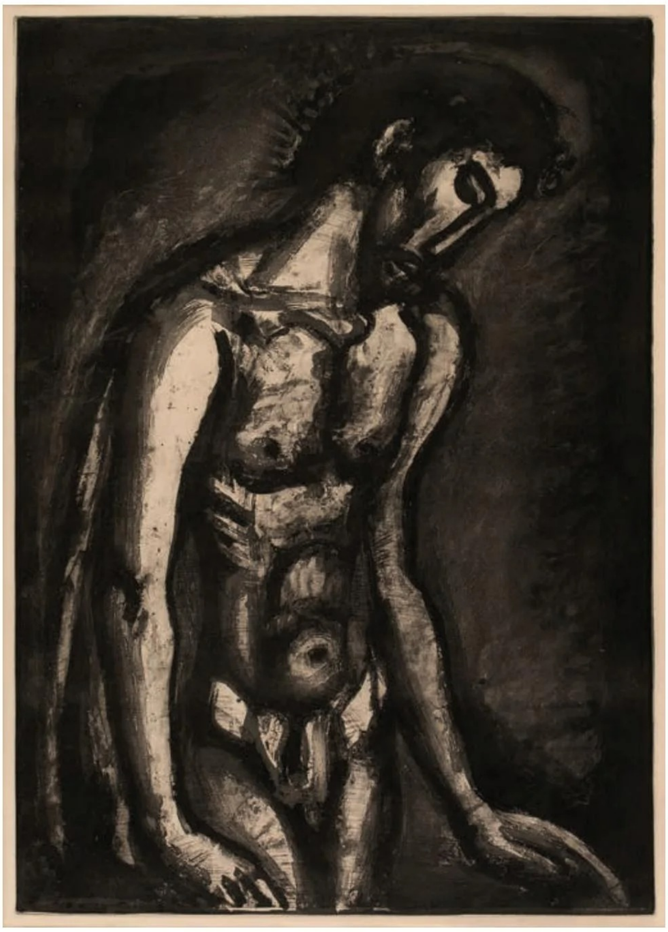
Lot 364

364* **Adamson (George Worsley, 1913-2005).** Whit Monday, St. Mary's, Wigan, 1947, *etching, the 5th state, printed in 1980, signed, titled, and numbered 9/35, plate size 40.2 x 28.4 cm (15 3/4 x 11 1/8 ins), together with* **Dixon (Frederick Clifford, 1902-1992).** A London Street, 1927, *etching, signed in pencil lower right, plate size 23.2 x 29.2 cm (9 1/8 x 11 1/2 ins), plus* **Brangwyn (Frank, 1867-1956).** A Romantic Landscape, *etching printed with pale green plate tone, signed in pencil, plate size 15 x 23.3 cm (5 7/8 x 9 1/8 ins), and three other etchings, including one by William Walcot, signed in pencil, an estuary landscape by B. Eyre Walker, and The Coming Storm by Geoffrey S. Garnier, signed, titled and numbered 90/100 in pencil, all framed and glazed (Eyre Walker without glass)*
G. 317 (Brangwyn).
(6) £300 - £500

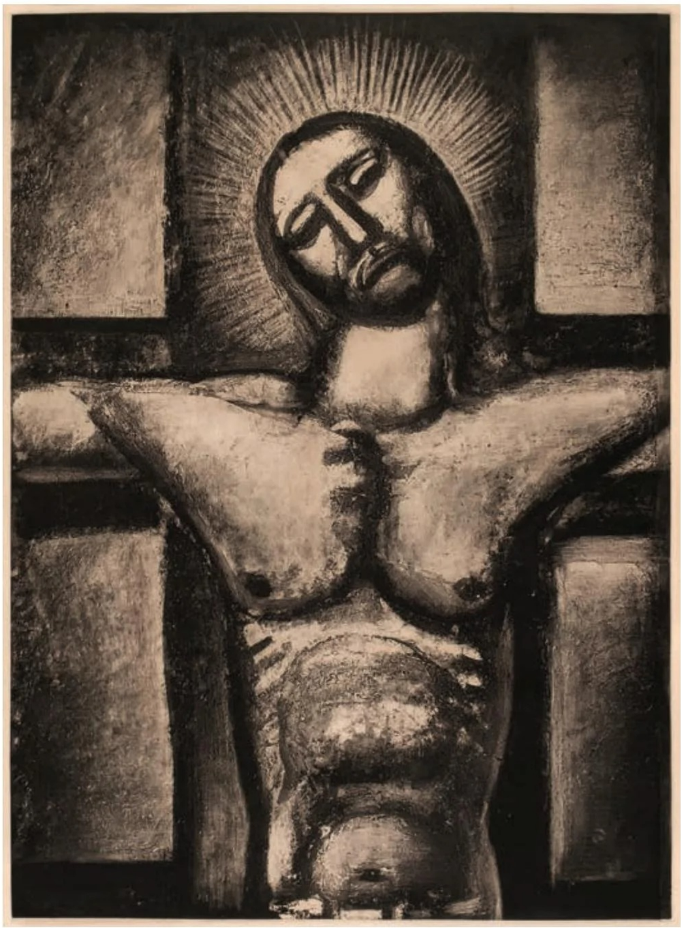
365AR* **Rouault (Georges, 1871-1958).** Il a été maltraité et opprimé et il n'a pas ouvert la bouche, from Miserere, 1923, published 1948, *copper photo-engraving on Arches laid paper, watermarked Ambroise Vollard, plate XXI from the series, published in an edition of 425 impressions by Edition de l'Etoile Filante, Paris, printed by Jacquemin, pale mount stain (generally in very good condition), plate size 582 x 411 mm (22 15/16 x 16 3/16 ins), sheet size 64.5 x 50.5 cm (25 1/2 x 20 ins), with handwritten label attached to verso, framed and glazed (97 x 78.5 cm)*
Provenance: Mercury Gallery London, circa 1970.
Chapon 26.
(1) £700 - £1,000

366AR* **Rouault (Georges, 1871-1958).** Obeissant jusqu'à la mort et à la mort de la Croix, from Miserere, 1923, published 1948, *copper photo-engraving on Arches laid paper with watermark and Amboise Vollard, plate LVII from the series, published in an edition of 425 impressions by Edition de l'Etoile Filante, Paris, printed by Jacquemin, pale mount stain (generally in very good condition), plate size 582 x 411 mm (22 3/4 x 16 ins), sheet size 65 x 50.5 cm (25 1/2 x 20 ins), later handwritten label to verso, framed and glazed (97 x 78 cm)*
Provenance: Mercury Gallery London, circa 1970.
Chapon XX
(1) £700 - £1,000

367AR* **Lord (Elyse Ashe, 1900-1971).** Ducks in a Pond, Chinese Manner, *etching printed in colours on thin japan paper, from the published edition of 75 impressions, signed, titled Chinese, and numbered 37/75 in pencil, plate size 210 x 300 mm (8.25 x 11.8 ins), with margins, framed and glazed*
(1) £100 - £150



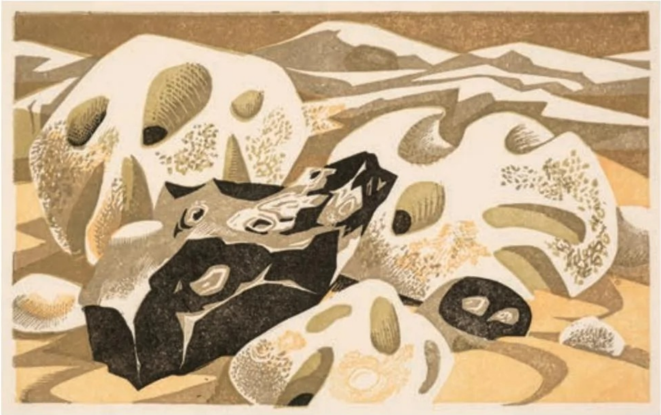
Lot 365



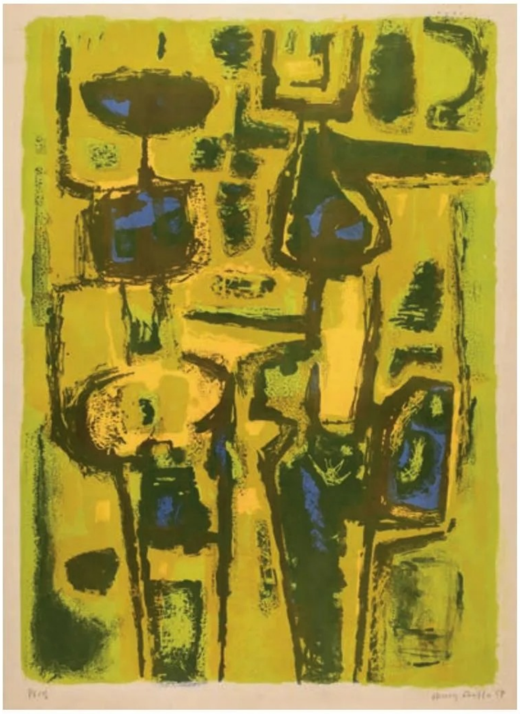
Lot 366

368* **Poole (Monica, 1921-2003).** Chalk and Flint, *woodcut printed in four colours on wove paper, image size 12.6 x 20.5 cm (5 x 8 ins), sheet size 18.6 x 23.8 cm (7 1/4 x 9 3/8 ins), hinge mounted, together with* **Jowett (Katherine, 1882-1972)**, The Hata Gate, Peking, in Sunshine, *colour linocut on wove paper, signed in pencil, image size 20.2 x 14.5 cm (8 x 5 3/4 ins), sheet size 22.5 x 15.8 cm (8 7/8 x 6 1/4 ins), hinge mounted, plus* **Bayley (Marguerite E., active 1929-1940)**, The Chariot of Israel & the Horsemen Thereof, *wood engraving on wove paper, signed in pencil, titled and numbered 5/100, image size 15.9 x 21 cm (6 1/4 x 8 1/4 ins), sheet size 17.4 x 22.6 cm (6 7/8 x 8 7/8 ins), hinge mounted, and* **Bicat (André, 1909-1996)**, In the Trastevere, Rome, *colour lithograph on wove paper, signed in pencil, titled and with pencilled inscription: Happy Xmas, with love - André, sheet size 38.5 x 27 cm (15 1/4 x 11 ins), mounted*

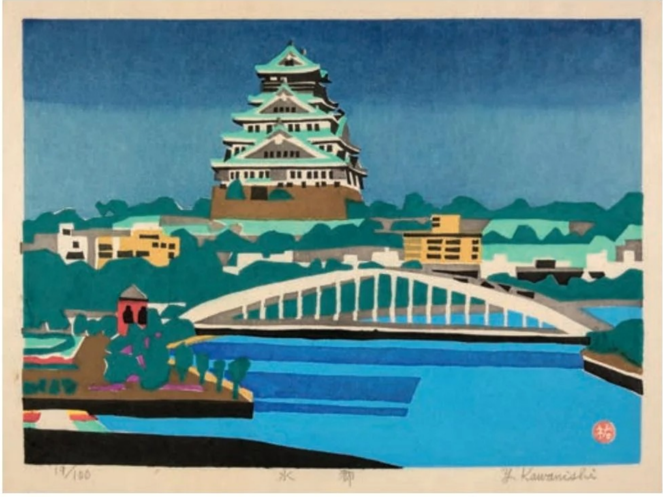
(4) £150 - £200



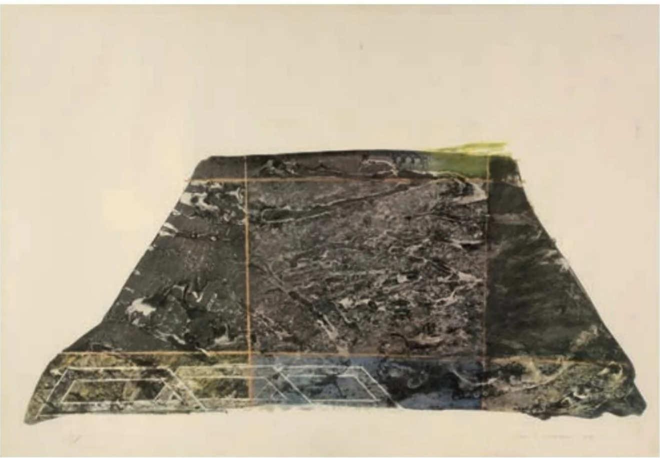
Lot 368



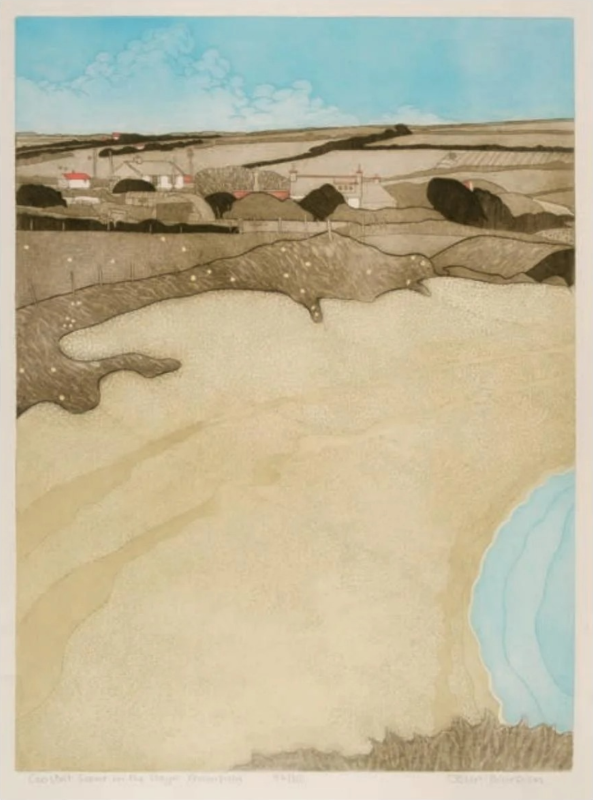
369AR* **Cliffe (Henry, 1919-1983).** Composition, 1958, *colour lithograph, signed in pencil, dated and marked Proof, repaired short closed edge tear to upper blank margin, sheet size 75 x 54.5 cm (29 1/2 x 21 1/2 ins)*
(1) £150 - £200



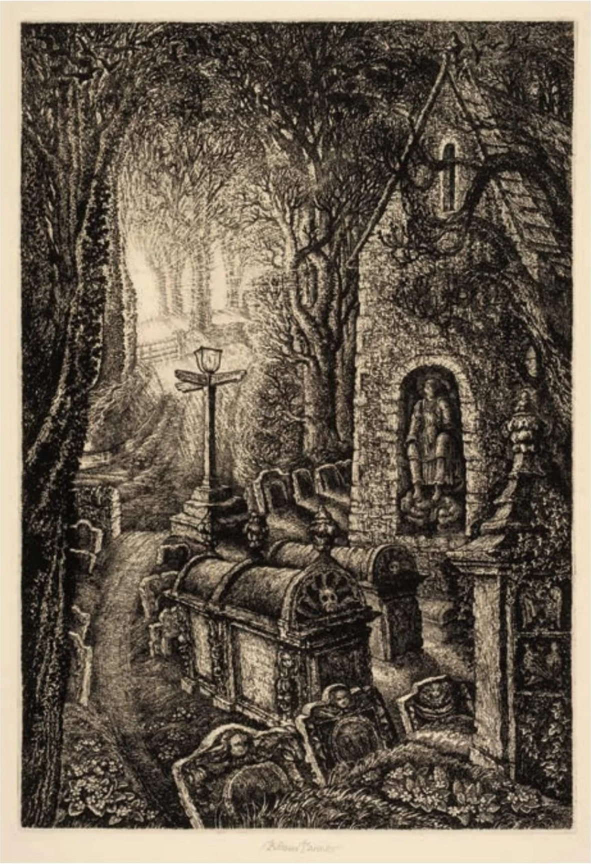
370* **Kawanishi (Yuzaburo, 1923-2014).** Osaka Temple, 1960-61, *oban colour woodblock on thin japan paper, from the edition of 100 impressions, signed, and numbered 19/100, sheet size 30.5 x 41 cm (12 x 16 ins), loose with original backing card bearing a printed label for the work in Japanese, and a printed biography of the artist in English, together with two other colour woodblocks by Kawanishi from the same series, one oban-format showing Osaka Temple from a different viewpoint, the other a harbour scene at night with fireworks and Osaka Temple in the distance, each with printed labels to verso of the original backing card*
From the series *Osaka Hakke*i (Eight Views of Osaka). The third view here shows the fireworks and lanterns of the boats illuminating the dark Okawa river in Osaka.
(3) £200 - £300



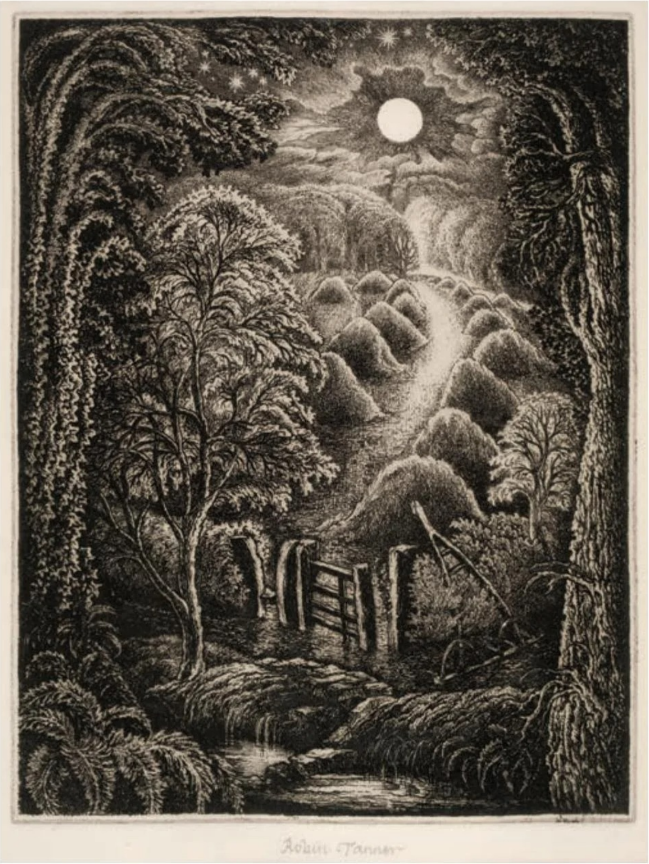
371* **Walker (John G., 1939-).** Headingley, 1969, *colour screenprint, an artist's proof, aside from the published edition of 75 impressions, signed and dated in pencil, and marked a/p, sheet size 71 x 103 cm (28 x 40 1/2 ins), period silver metal frame, glazed*
Provenance: Collection of Sir Lawrence Gowing (1918-1991).
(1) £100 - £150



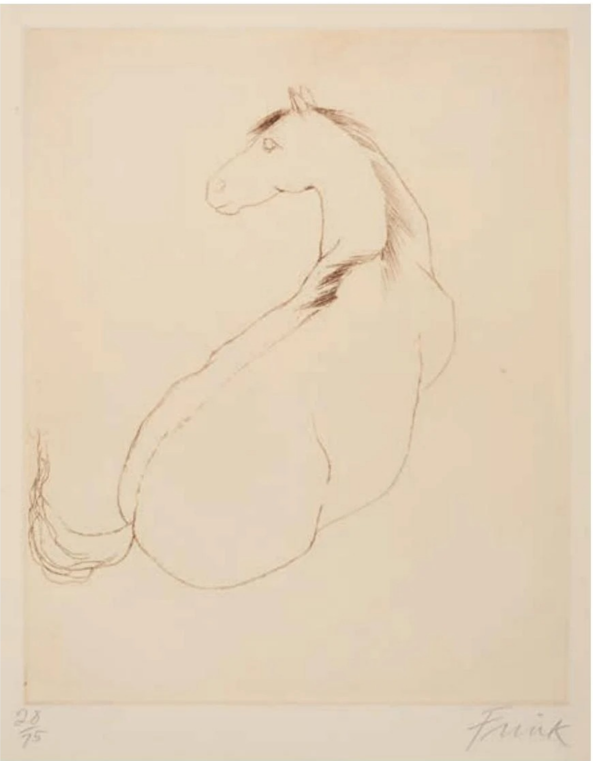
372AR* **Brunsdon (John, 1933-2014).** Coastal Scene on the Lleyn Peninsula, *etching and aquatint, titled, signed and numbered 84/350 in pencil, plate size 60 x 45 cm (23.5 x 17.3/4 ins), sheet size 79 x 57 cm (31 x 22 1/2 ins), framed and glazed, Christie's Contemporary Art label to verso, together with* Rugged Farmland, *etching and aquatint, titled, signed and numbered 46/150 in pencil to lower margin, plate size 22.5 x 28.8 cm (8 7/8 x 11 3/8 ins), framed and glazed (39.2 x 44.5 cm)*
Provenance: `Farmland' was purchased from Christie's in March 1986 and has since been kept in the same family.
(2) £200 - £300



Lot 373



Lot 375

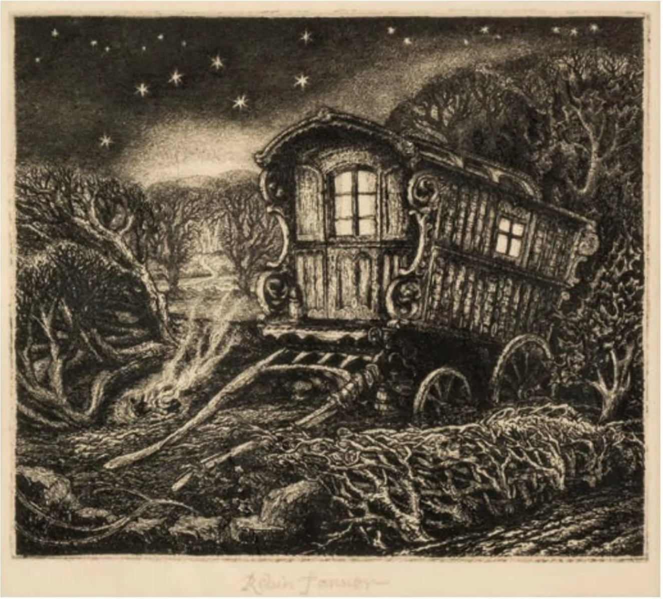


Lot 374

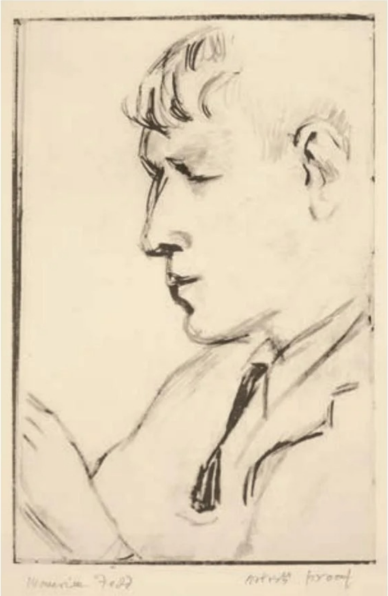
373AR* **Tanner (Robin, 1904–1988).** Easter, 1970, *etching on cream handmade wove paper, with watermark 'handmade', a very good, strong impression of the third (final) state, signed in pencil and numbered 2/50, from the edition published by Penn Print Room, 1974 (there was a further edition of 25 published by Garton & Cooke, in 1984), wide margins, a deckle edge at top and right, plate size 39 x 26.6 cm (15 3/8 x 10 1/2 ins) sheet size 51 x 43.7 cm (20 x 17 1/4 ins)*
Garton 25.
(1) £300 - £500

374* **Frink (Elisabeth, 1930–1993).** Horse, 1972, *etching printed in sepia, on thick wove paper, signed and numbered 28/75, plate size 250 x 200 mm, sheet size 295 x 240 mm, from the edition of 75 impressions issued with the deluxe edition of the book The Art of Elisabeth Frink, with an Introduction by Edwin Mullins, published by Lund Humphries in 1972, original black cloth in dustwrapper, short closed tear to upper margin, 4to (300 x 245 mm)*
(1) £400 - £600

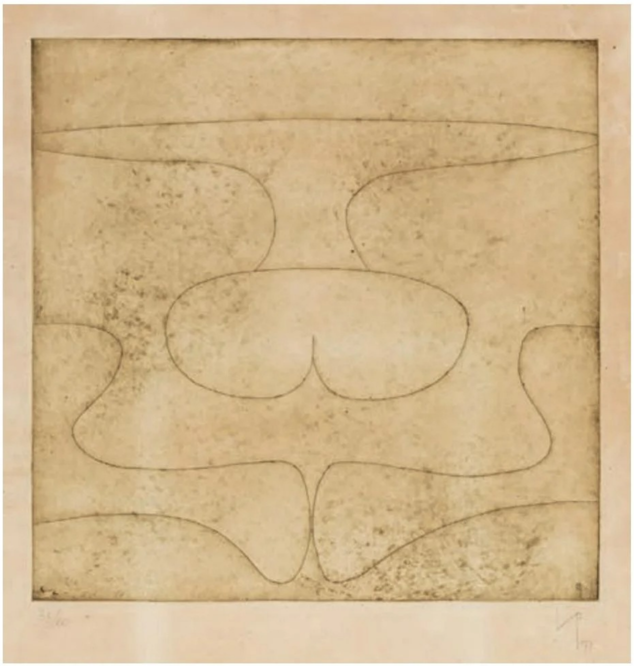
375AR* **Tanner (Robin 1904–1988).** Full Moon, 1973, *etching on pale cream heavy wove paper, signed in pencil to lower margin, sheet margins to verso lightly abraded, plate size 24.3 x 18.8 cm (9 5/8 x 7 3/8 ins), sheet size 32.9 x 26.4 (12 7/8 x 10 3/8 ins), framed and glazed (45.8 x 39 cm)*
Garton 29, iii.
According to Garton the setting of this etching is the valley of Woodford Brake near the cobbled ford across Broadmead Brook which runs between Nettleton and Castle Combe.
(1) £200 - £300



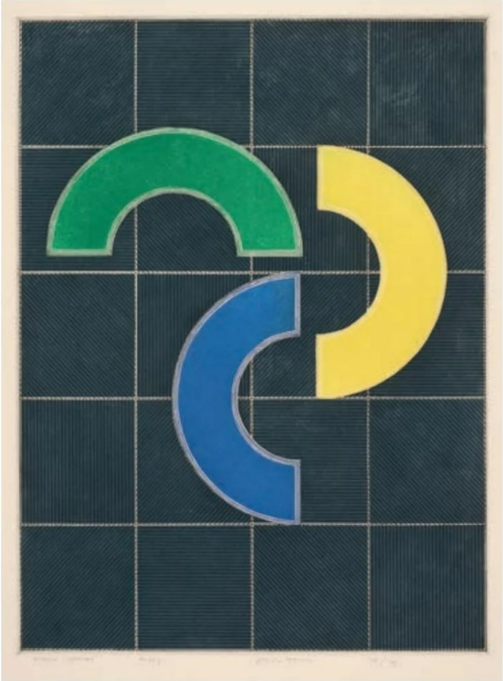
376AR* **Tanner (Robin, 1904-1988).** The Plough, 1973, *etching on pale cream wove paper, from the edition of 12 impressions, published by Garton & Cooke in 1982, signed in pencil to centre of lower blank margin 'Robin Tanner', plate size 16 x 18.8 cm (6.4 x 7.5 ins), sheet size 26.6 x 34.4 cm (10 1/2 x 13 1/2 ins), framed and glazed (42.4 x 43.2 cm)*
Garton 30 iv.
(1) £300 - £400



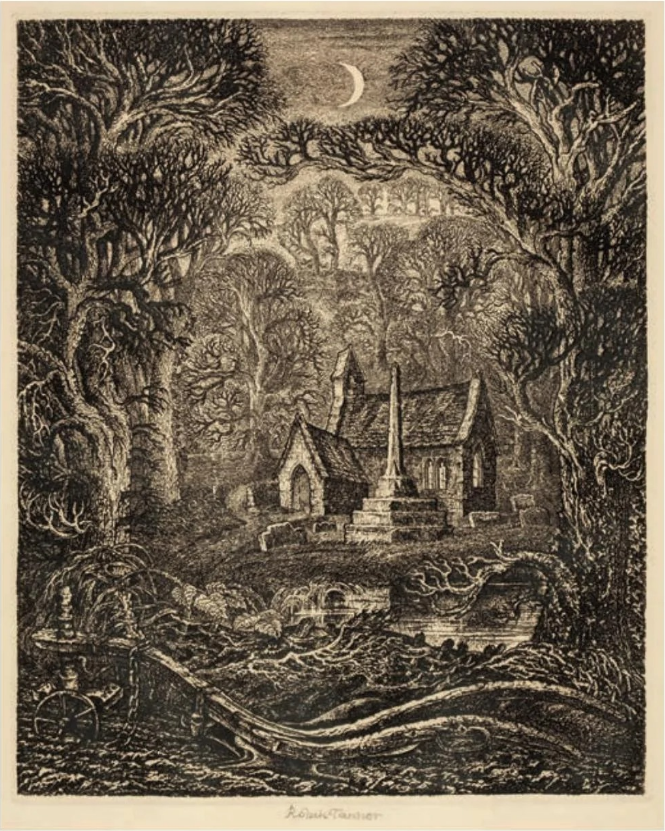
377* **Feild (Maurice, 1905-1988).** W. H. Auden, *three lithographs on pale cream wove paper, plus two duplicates, each signed in pencil, one marked artist's proof, sheet size 41 x 38 cm (16 x 15 ins) and similar, together with other various modern prints including a late re-issue of Sickert's Noctes Ambrosianae, from the cancelled plate, an etching signed in the plate V. d. S. after a drawing by Augustus John of a woman's head in profile, numbered in pencil 28/35, a signed etching by Graeme Willson, entitled The Dream of Cuthbert Broderick, 1985, signed and numbered 15/60, an etching by Elaine Shemilt, signed, dated '75, numbered 2/5, and two other etchings, dated 1981 and 1982 by Susan Horlode (?)*
(11) £100 - £200



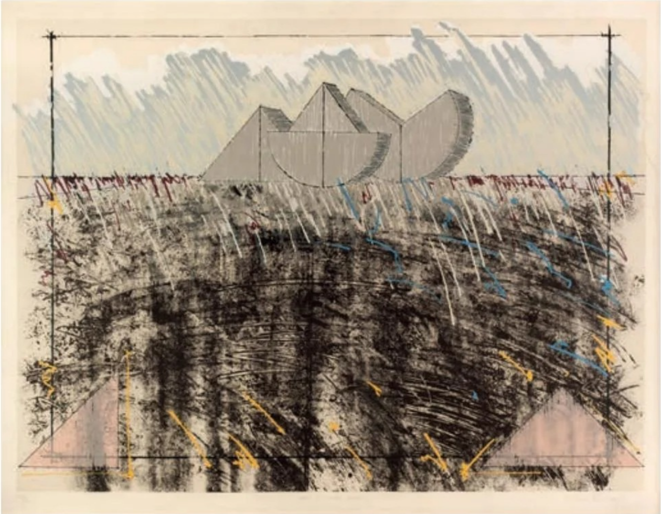
378AR* **Pasmore (Victor).** Cave of Calypso I, 1977, *colour etching on thick wove paper with blindstamp, from the edition of 60 impressions published by Marlborough Graphics, signed and dated by the artist lower right, and numbered 30/60 lower left, some overall discolouration, plate size 37 x 37.5 cm (14 1/2 x 14 3/4 ins), sheet size 68.5 x 58.5 cm (27 x 23 ins), framed and glazed, with Christie's Contemporary Art label to verso*
Bowness & Lambertini 59.
(1) £200 - £300



379AR* **House (Gordon, 1932-2005).** Manx Yellow, 1978-1979, *etching in colours on wove paper, signed in pencil, titled, dated and marked Proof, plate size 41 x 30.3 cm (16 1/8 x 12 ins), sheet size 59.5 x 44.6 cm (23 3/8 x 17 1/2 ins)*
(1) £150 - £200

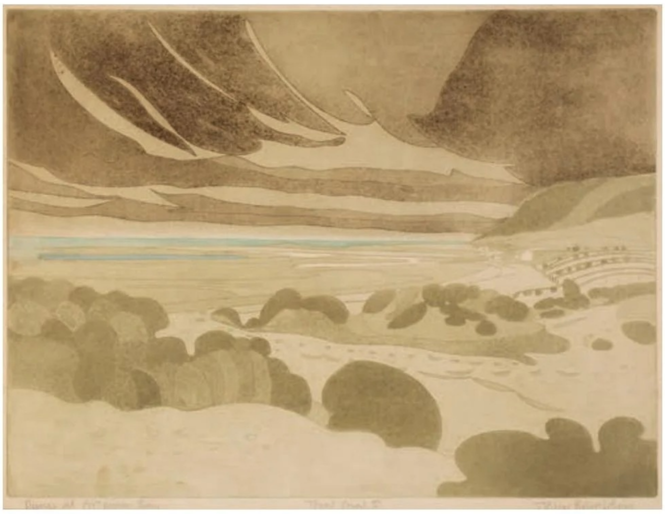


380AR* **Tanner (Robin 1904-1988).** December: Elegy for the English Elm II, 1978, *etching on wove paper, depicting an ancient chapel with bell tower, set in a valley lit by a crescent moon, from the edition of 25 published by Garton & Cooke, 1984, signed in pencil to lower margin, plate size 30.3 x 24.3 cm (11.75 x 9.5 ins), sheet size 44.3 x 39 cm, Garton & Co label to verso with printed title and edition, framed and glazed (51 x 45 cm)*
Garton 39 ii.
According to Garton the church derives from the North Wiltshire church of Inglesham (which William Morris 'saved' from restoration). The wooden plough is one preserved by Lackham College of Agriculture.
(1) £400 - £600

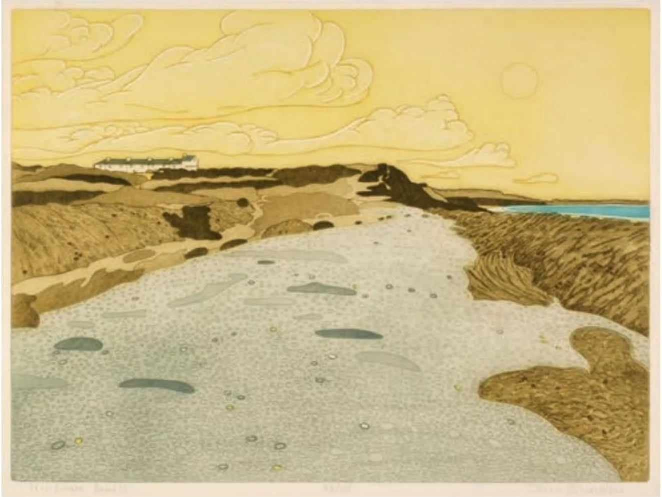


Lot 381

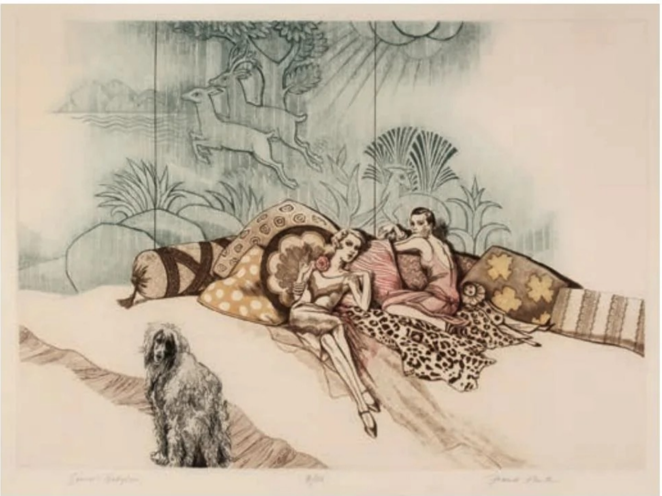
381AR* **Kenny (Michael, 1941-1999).** Hills and River Shores, circa 1980, *colour screenprint, signed, titled and numbered 26/50 in pencil, image 90 x 122 cm (35 3/8 x 48 ins), sheet size 99 x 129.5 cm (39 x 51 ins), in excellent, fresh condition, framed and glazed (105.5 x 135 cm)*
(1) £100 - £150



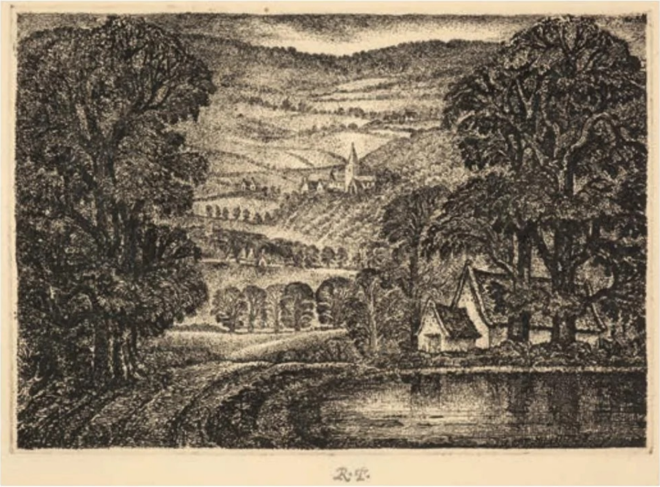
382AR* **Brunsdon (John, 1933-2014).** Dunes at Porteynon Bay, *etching and aquatint, signed, titled and numbered 'Trial Print 5' in pencil, mount aperture 47 x 61 cm (18 1/2 x 24 ins), framed and glazed (65 x 81 cm), together with* Anne Hathaway's Cottage and Garden, *etching and aquatint, signed, titled and numbered 'Artist Proof 9/20', plate size 11.1 x 29 cm (4 3/8 x 11 3/8 ins), framed and glazed (19.5 x 40 cm)*
(2) £200 - £300



383AR* **Brunsdon (John, 1933-2014).** Minsmere Beach, *etching and aquatint, signed, titled and numbered '72/125' in pencil, mount aperture 47.5 x 63 cm (18 3/4 x 24 3/4 ins), framed and glazed (67 x 81 cm)*
(1) £150 - £200

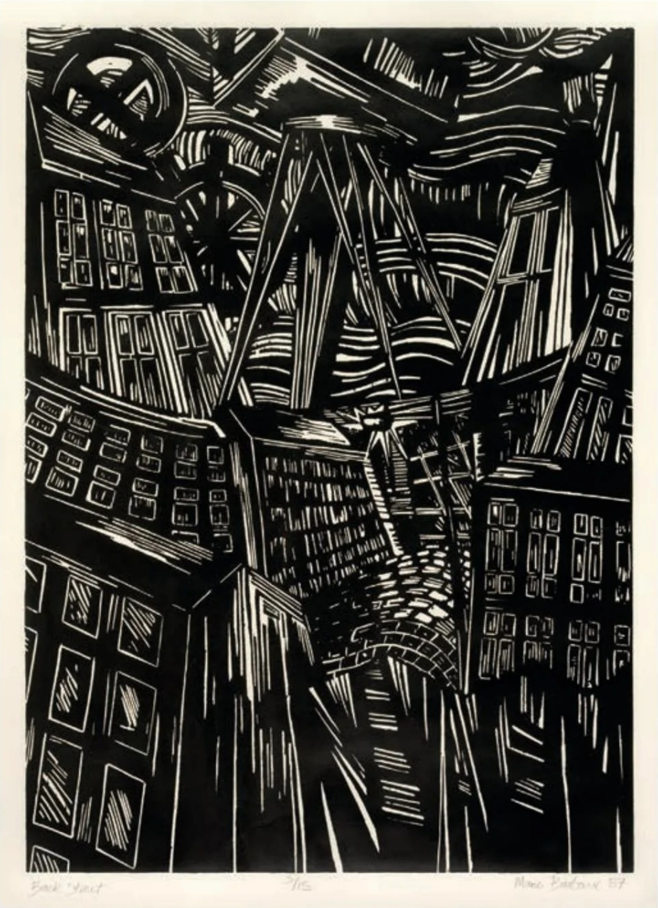


384* **Martin (Frank Vernon, 1921-2005).** Sèvres Babylone, circa 1981, *colour etching on embossed paper, titled, signed and numbered '71/150' in pencil to lower margin, plate size 38.4 x 54 cm (15 1/8 x 21 1/4 ins), sheet size 57.5 x 78 cm (22 5/8 x 30 3/4 ins) framed and glazed, together with* Montparnasse Bienvenue, *colour etching on embossed paper, titled, signed and numbered '71/150' in pencil to lower margin, plate size 38.4 x 54 cm (15 1/8 x 21 1/4 ins), sheet size 57.5 x 78 cm (22 5/8 x 30 3/4 ins), framed and glazed (61.8 x 81.5 cm)*
(2) £200 - £400

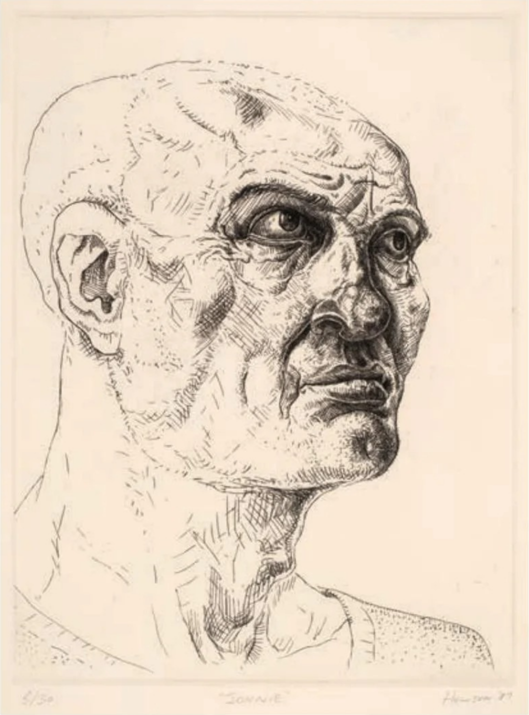


385AR* **Tanner (Robin, 1904-1988).** Still is the Land (The Farms of Home), 1986, *etching on pale cream wove paper, from the edition of 10 impressions, published by Garton & Co. in 1988, printed by the artist, and initialled by the artist to lower margin, plate size 14.4 x 20.8 cm (5 5/8 x 8 1/4 ins), sheet size 28.3 x 37 cm (11 1/8 x 14 1/2 ins), framed and glazed (36.5 x 42.4 cm)*
Garton 49 ii.
(1) £200 - £400

386* **Barbour (Marie, 1963- ).** Back Street, 1987, *linocut on wove paper, signed in pencil, titled, dated and numbered 3/15, image size 79.5 x 57 cm (31 1/4 x 22 1/2 ins), with margins, framed and glazed (103.5 x 73.5 cm)*
(1) £100 - £150

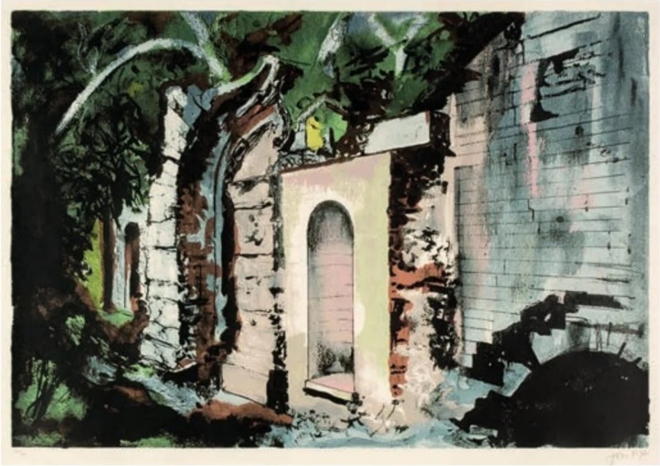


Lot 386



Lot 387

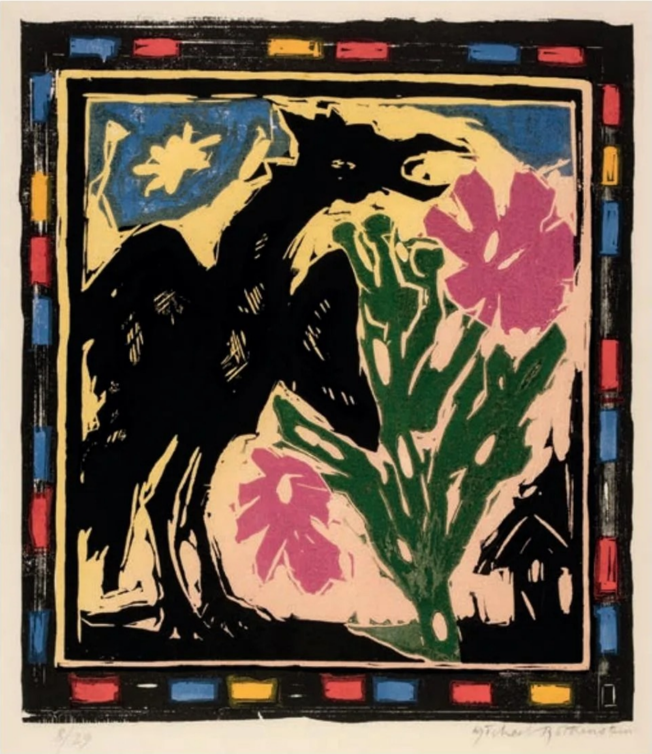
387AR* **Howson (Peter, 1958-).** 'Johnie', 1987, *etching on thick arches paper, with watermark, from the series Saracen Heads, published by Flowers Graphics, London in 1988, and printed by Printmakers Workshop, Edinburgh, in an edition of 30 impressions, signed, dated, titled and numbered 5/30 in pencil, plate size 327 x 245 mm (12 7/8 x 9 5/8 ins), sheet size 565 x 380 mm, neatly hinge-mounted, framed and glazed*
(1) £200 - £300



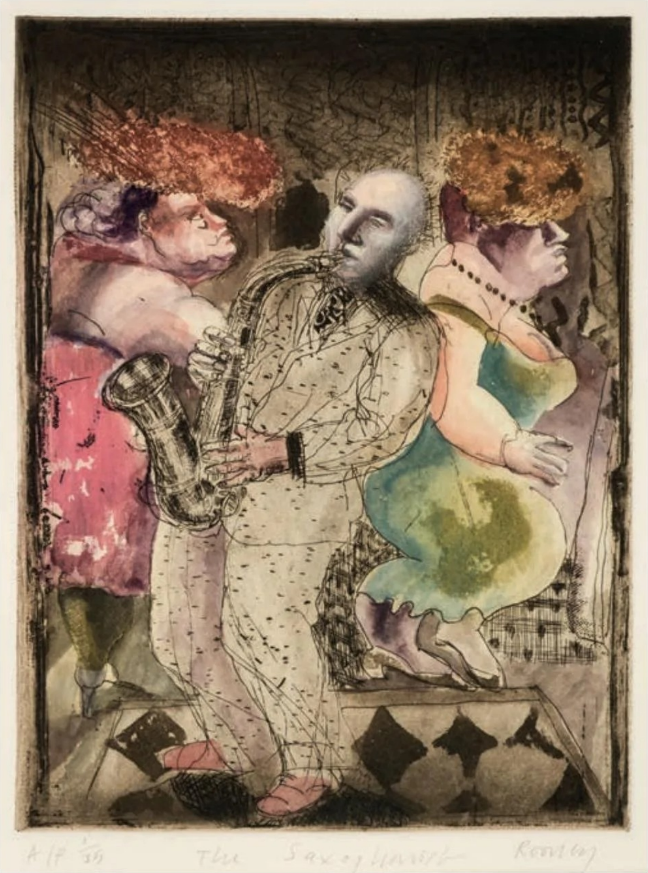
388AR* **Piper (John, 1903-1992).** Cascade Bridge, Halswell, 1987, *colour screenprint on wove paper, published by Marlborough Fine Art, London in an edition of 70 impressions, signed and numbered 16/70 in pencil, image size 460 x 677 mm (18 1/2 x 26 5/8 ins), with margins, framed and glazed*
Levinson 397.
(1) £600 - £800

389AR* **Rothenstein (Michael, 1908-1993).** Purple Flowers, 1989, *colour woodcut printed in green, blue, black, pink, red and orange-yellow, published in an edition of 29 proofs, printed by Anna Elinson at the Argus Studio in May 1989, signed and numbered 8/29, image size 48 x 41 cm (19 x 16 1/4 ins) with margins, framed and glazed, with Goldmark Gallery label to verso*
Sidey L1 (illustrated on the dustwrapper).
A variation of Rothenstein's woodcut Red Flowers, with the flower heads printed in a pinkish purple.
(1) £300 - £500

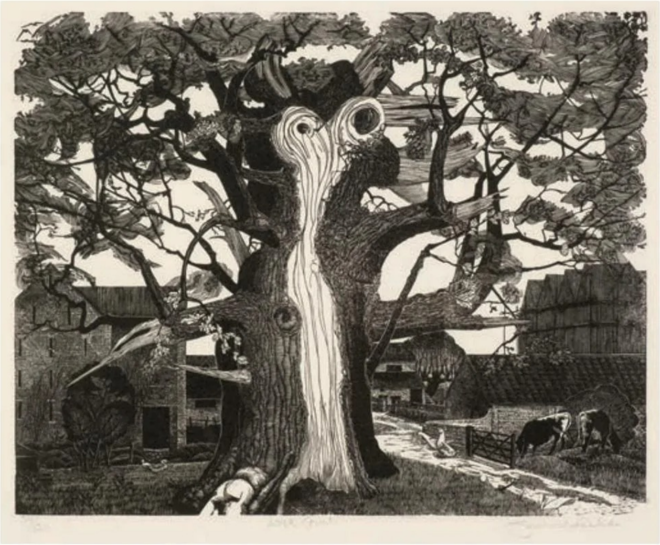
390AR* **Rooney (Mick, 1944-).** Spanish Duo, The Saxophonist & The Poor Musician, circa 1989, *suite of three hand-coloured etchings, all artist's proofs, signed and titled to lower margin, all marked 'AP 1/35' to lower margin in pencil, plate size from 20.5 x 12.7 cm (8 1/8 x 5 ins) to 20.5 x 15.5 cm (8 1/8 x 6 1/8 ins), framed and glazed in matching frames (54 x 47 cm)*
Provenance: Private Collection, Gloucestershire, England.
Mick Rooney studied at Sutton and Wimbledon School of Art, the Royal College of Art and was Rome Scholar for 1967-68. His *Still Memories* exhibition toured Folkstone, Eastbourne, Bath and London in 1989.
(3) £150 - £200



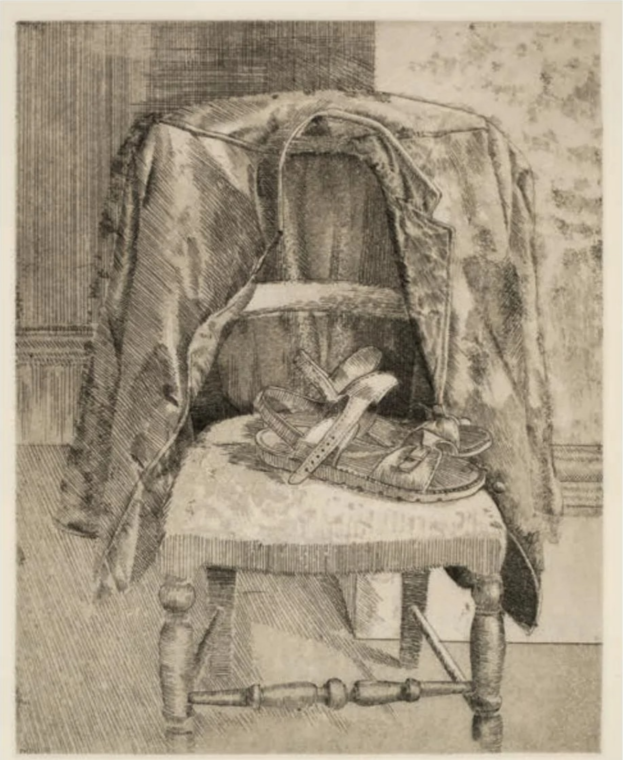
Lot 389



Lot 390

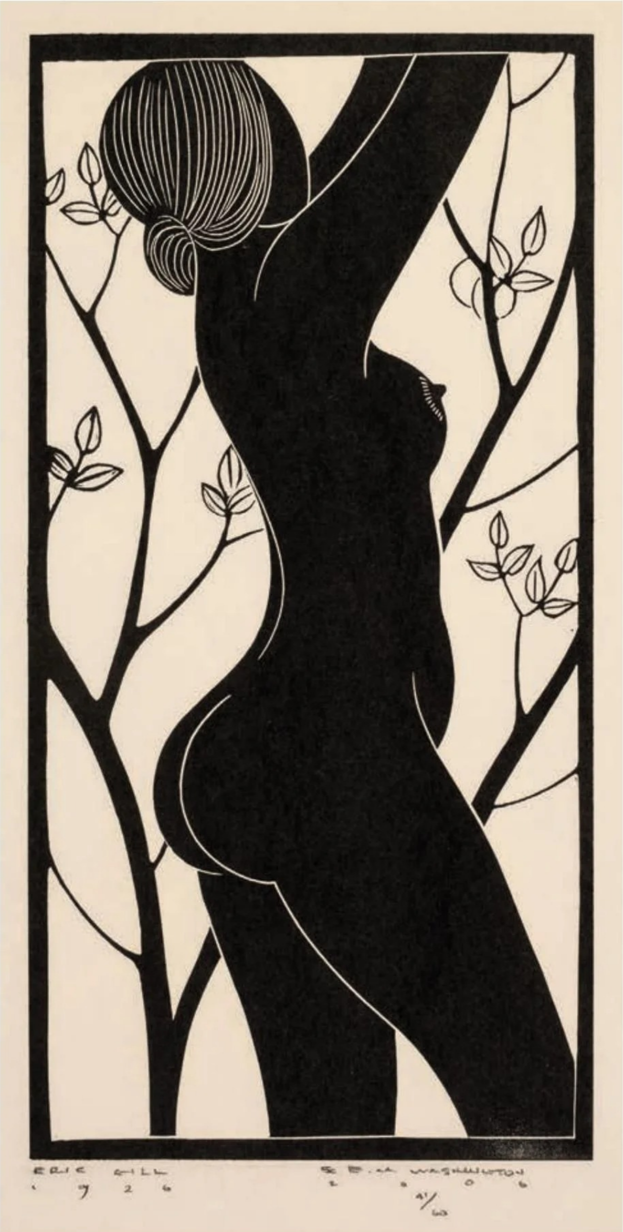


391* **Niekerk (Sarah van, 1934-2018).** Wick Court, Arlingham, Gloucestershire, 1990, *wood engraving of a farmhouse and animals, signed and dated in pencil to lower margin, and numbered 54/120, mount aperture 21.5 x 26.7 cm (8 1/2 x 10 1/2 ins), framed and glazed (41 x 44 cm), together with* **Mortimer (Roger, 20th/21st century).** Coast Path Study, 1995, *etching, signed, titled and dated by the artist to lower margin, numbered 1/10, plate size 24.5 x 17.2 cm (9 5/8 x 6 3/4 ins), framed and glazed (40 x 32 cm), plus* **Sidoli (Dawn, 1933-).** Redland, 1979, *screenprint, an artist's proof, signed, titled and dated lower margin, mount aperture 30.5 x 21.7 cm (12 x 8 1/2 ins), framed and glazed (50.3 x 40.4 cm)*
(3) £150 - £200



Lot 392

392AR* **Tindle (David, 1932-).** David's Jacket, 1994, *etching and aquatint, from an edition of 50 impressions, signed, and numbered 31/50 in pencil, plate size 25 x 20 cm (10 x 8 ins), with margins, framed and glazed, with Redfern Gallery label to verso, dated 1995*
(1) £150 - £200

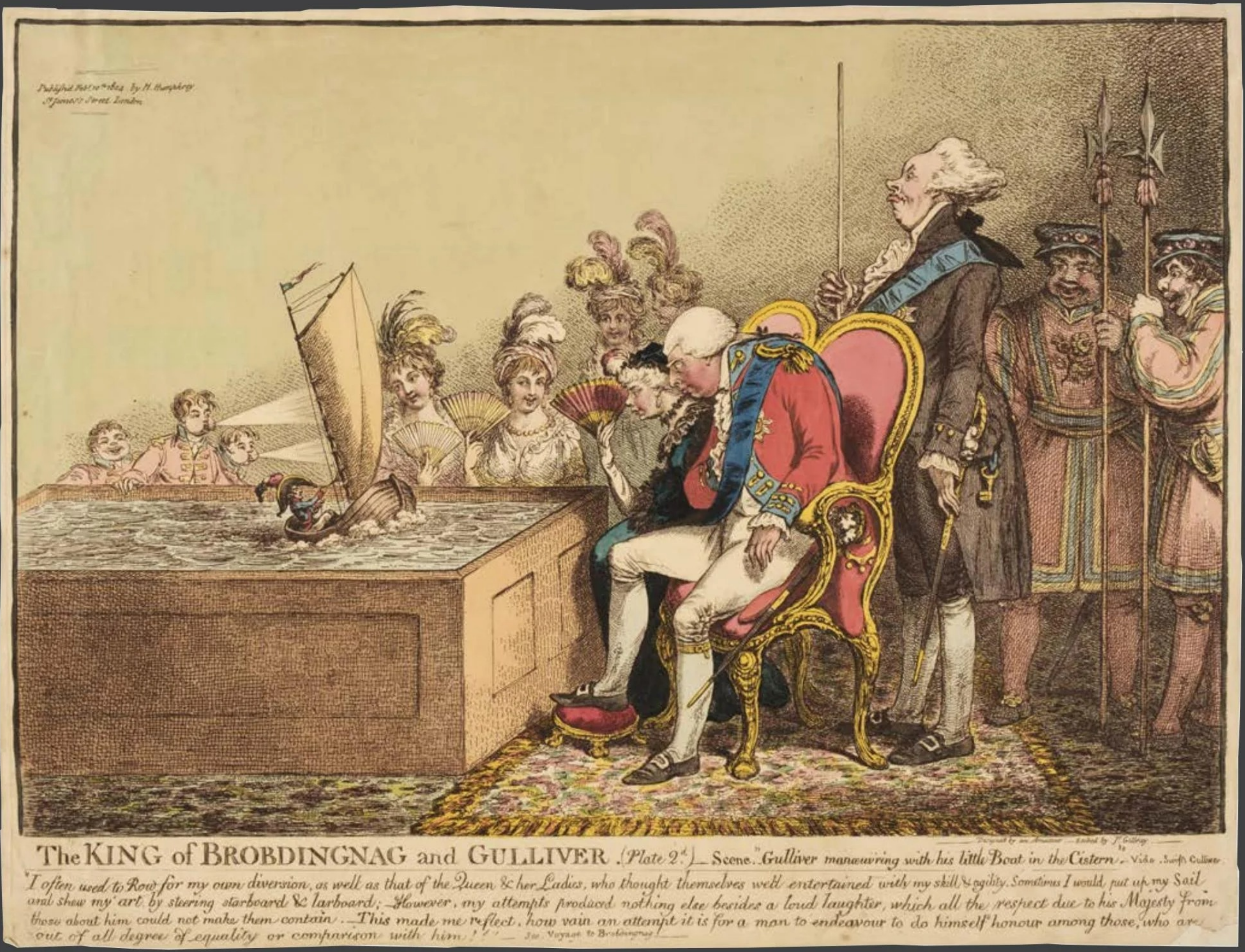


393* **Washington (Earl Marshawn, 1962-).** Eve, 2006, *wood engraving, signed, titled, dated and numbered 1/75, image size 21.2 x 13.9 cm (8 3/8 x 5 1/2 ins), sheet size 35.5 x 21.7 cm (14 x 8 1/2 ins), together with* A Version of Eve, 2006, *wood engraving, signed, titled, dated and numbered 41/60, image size 26.8 x 13.5 cm (10 1/2 x 5 1/4 ins), sheet size 35.4 x 21.6 cm (13 7/8 x 8 1/2 ins)*

Washington is a wood engraver who forged the work of famous engravers selling them as originals or the work of his great grandfather Earl Mack Washington (1862-1952). These two prints are (i) an enlarged version of Gill's bookplate for Jacob Weiss and (ii) a copy of Eric Gill's Eve without the serpent.
(2) £200 - £300

# Printed Books including Colour Plate
# Maps & Documents
## James Gillray & The Art of the Caricature

5 APRIL 2023


The KING of BROBDINGNAG and GULLIVER. (Plate 2d.) — Scene. "Gulliver manœuvring with his little Boat in the Cistern." — Vide. Swift's Gulliver
"I often used to Row for my own diversion, as well as that of the Queen & her Ladies, who thought themselves well entertained with my skill & agility. Sometimes I would put up my Sail and shew my art by steering starboard & larboard; — However, my attempts produced nothing else besides a loud laughter, which all the respect due to his Majesty from those about him could not make them contain. — This made me reflect, how vain an attempt it is for a man to endeavour to do himself honour among those, who are out of all degree of equality or comparison with him!" — See Voyage to Brobdingnag
Designed by an Amateur — Etched by J. Gillray

**James Gillray.** The King of Brobdingnag and Gulliver…, H. Humphrey, February 10th 1804,
*etched caricature with bright contemporary hand-colouring*
Estimate £400-600 (5 April 2023)

For further information or to consign, please contact Nathan Winter or Chris Albury:

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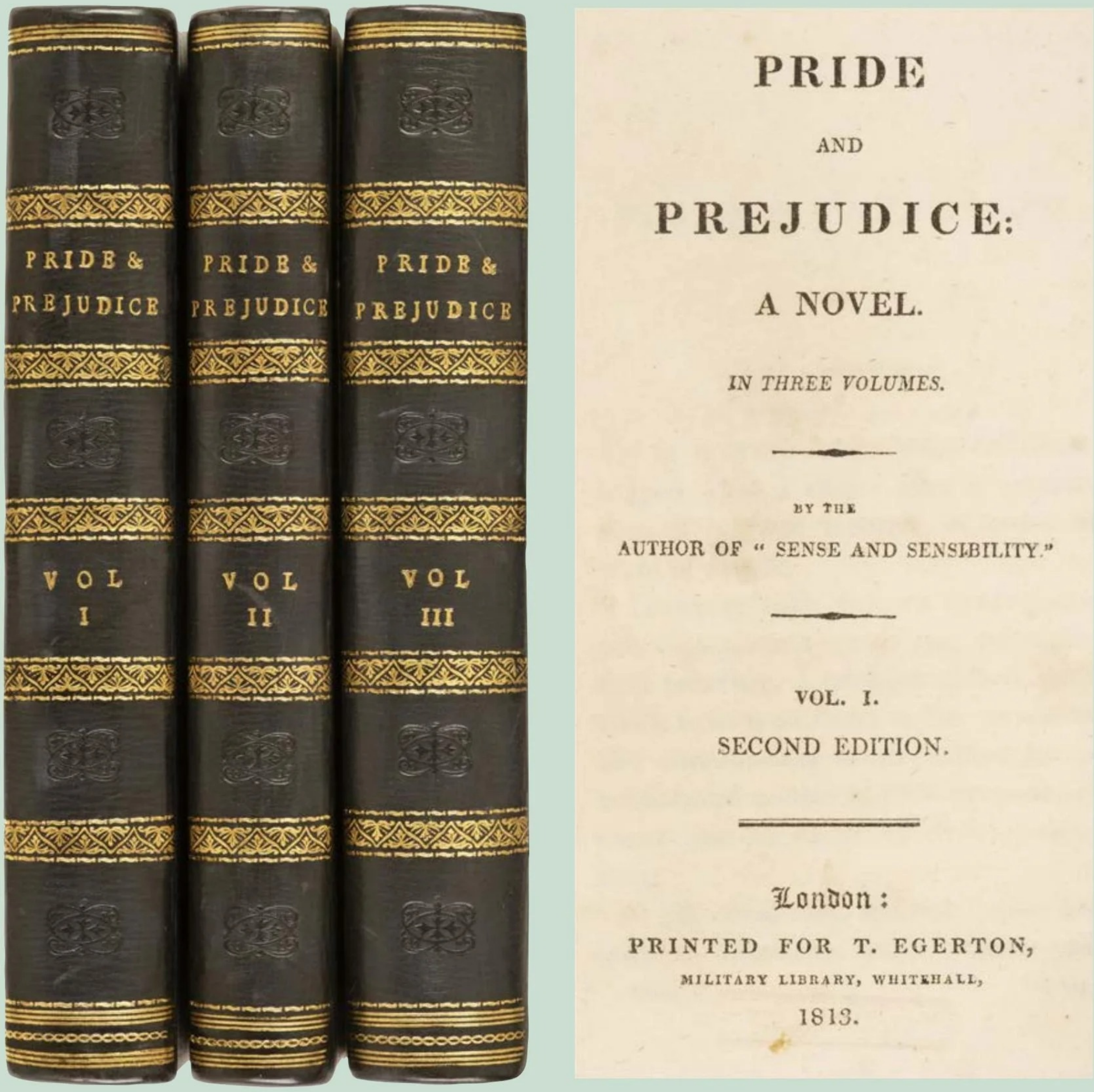
## 15 JUNE 2023



PRIDE &
PREJUDICE
VOL
I
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II
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VOL
III

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AND
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*IN THREE VOLUMES.*

BY THE
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VOL. I.
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London:
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Estimate £8,000-12,000 (15 June 2023)

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The amount is calculated as follows:

| Royalty | For the Portion of the Hammer Price (in Euros) |
|---|---|
| 4.00% | up to 50,000 |
| 3.00% | between 50,000.01 and 200,000 |
| 1.00% | between 200,000.01 and 350,000 |
| 0.50% | between 350,000.01 and 500,000 |

Invoices will, as usual, be issued in Pounds Sterling. For the purposes of calculating the resale royalty the Pounds Sterling/Euro rate of exchange will be the European Central Bank reference rate on the day of the sale.

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   (c) Ownership of the lot purchased shall not pass to the buyer until he has paid to the Auctioneer the total sum due.

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   (b) Where any lot fails to sell, the Auctioneer shall notify the seller accordingly. The seller shall make arrangements either to re-offer the lot for sale or to collect the lot and may be asked to pay a commission not exceeding 50% of the selling commission and any special expenses incurred in cataloguing the lot.
   (c) If such arrangements are not made within seven days of the notification the Auctioneer is empowered to sell the lot by auction or by private treaty at not less than the reserve price and to receive from the seller the normal selling commission and special expenses.

7. Any representation or statement by the Auctioneer in any catalogue, brochure or advertisement of forthcoming sales as to authorship, attribution, genuineness, origin, date, age, provenance, condition or estimated selling price is a statement of opinion only. Every person interested should exercise and rely on his own judgement as to such matters and neither the Auctioneer nor his servants or agents are responsible for the correctness of such opinions. No warranty whatsoever is given by the Auctioneer or the seller in respect of any lot and any express or implied warranties are hereby excluded.

8. (a) Notwithstanding any other terms of these conditions, if within fourteen days of the sale the Auctioneer has received from the buyer of any lot notice in writing that in his view the lot is a deliberate forgery and within fourteen days after such notification the buyer returns the same to the Auctioneer in the same condition as at the time of the sale and satisfies the Auctioneer that considered in the light of the entry in the catalogue the lot is a deliberate forgery then the sale of the lot will be rescinded and the purchase price of the same refunded. "A deliberate forgery" means a lot made with intention to deceive.
   (b) A buyer's claim under this condition shall be limited to any amount paid to the Auctioneer for the lot and for the purpose of this condition the buyer shall be the person to whom the original invoice was made out by the Auctioneer.

9. Lots may be removed during the sale after full settlement in accordance with 4(d) hereof.

10. All goods delivered to the Auctioneer's premises will be deemed to be delivered for sale by auction unless otherwise stated in writing and will be catalogued and sold at the Auctioneer's discretion and accepted by the Auctioneer subject to all these conditions. In the case of miscellaneous books, the Auctioneer reserves the right to extract and dispose of books that, in the opinion of the Auctioneer at his absolute discretion, have no saleable value and, therefore, might detract from the saleability of the rest of the lot and the Auctioneer shall incur no liability to the seller, in respect of the books disposed of. By delivering the goods to theAuctioneer for inclusion in his auction sales each seller acknowledges that he/she accepts and agrees to all the conditions.

11. (a) Unless otherwise instructed in writing all goods on the Auctioneer's premises and in their custody will be held insured against the risks of fire, burglary, water damage and accidental breakage or damage. The value of the goods so covered will be the hammer price, or in the case of unsold lots the lower estimate, or in the case of loss or damage prior to the sale that which the specialised staff of the Auctioneer shall in their absolute discretion estimate to be the auction value of such goods.
    (b) The Auctioneer shall not be responsible for damage to or the loss, theft, or destruction of any goods not so insured because of the owner's written instructions.

12. The Auctioneer shall remit the proceeds of the sale to the seller thirty days after the day of the auction provided that the Auctioneer has received the total sum due from the buyer. In all other cases the Auctioneer will remit the proceeds of the sale to the seller within seven days of the receipt by the Auctioneer of the total sum due. The Auctioneer will not be deemed to have received the total sum due until after any cheque delivered by the buyer has been cleared. In the event of the Auctioneer exercising his right to rescind the sale his obligation to the seller hereunder lapses.

13. In the case of the seller withdrawing instructions to the Auctioneer to sell any lot or lots, the Auctioneer may charge a fee of 12.5% of the Auctioneer's middle estimate of the auction price of the lot withdrawn together with Value Added Tax thereon and any expenses incurred in respect of the lot or lots.

14. The Auctioneer's current standard notices and information (i.e. Collation and Amendments) will apply to any contract with the Auctioneer as if incorporated herein.

15. These conditions shall be governed by and construed in accordance with English Law.